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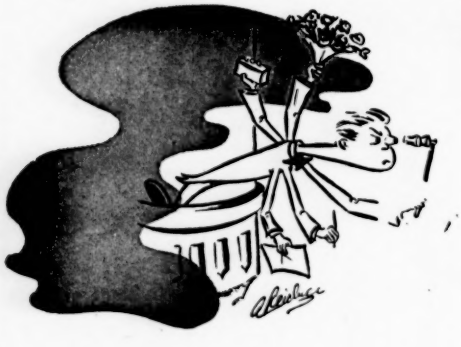

REVIEWERS' STAND

by DORIS HERING

LA MERI and The **Exotic Ballet**
Ethnologic Dance Center
October 1

Genuine artistry and blatant showmanship again held incompatible hands at the opening of Madame La Meri's newly formed Exotic Ballet.

La Meri made a magnificently costumed, if earthy, Swan Queen in her well known version of Swan Lake in Hindu Idiom. It is a never-ending source of wonder to us how a dancer with La Meri's technical knowledge, sense of theatre, and personal charm can allow herself to step out of role so very often and try so hard to give the impression of "tossing it off", rather than performing with the dedication and concentration required especially by the Eastern dance idioms.

But surprisingly, her troupe did not follow suit. **Richard Cressy** as the Prince, **Peter di Falco** as the Sorcerer, and the members of the corps de ballet brought to the lovely Petipa-La Meri hybrid a real sense of simplicity and devotion. The ballet itself has great charm, and at times (for instance the gentle seated duets between the Prince and the Swan Queen) even more poignancy and delicacy than most Western versions of Swan Lake. Even Tchaikowsky's somewhat plushy score, takes on a certain subtlety when translated into Hindu Idiom.

In Richard Cressy, La Meri has found an excellent partner endowed with refinement, graciousness, and in the Swan Lake Ballet at least, a nice sense of style. He did not, however, appear to advantage in the Caribbean Suite. And small wonder, for La Meri hardly does herself or her group justice in this series of dance sketches whose styles have been far more interestingly exploited by specialists like Pearl Primus and Katherine Dunham. The three dances entitled Cuban Afternoon, Trinidad Night, and Voodoo Moon are fragmentary and technically careless. Even the intermission cocktails (on the house!) failed to lend them life and substance.

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Via the GRAPEVINE

ON THE EVE of the PROFESSIONAL BALLROOM CHAMPIONSHIPS

No less than three transatlantic calls, to say nothing of telegrams and phone calls from remote places like Guatemala City, Death Valley and Anchorage, Alaska have come showering down upon the battered, but unbowed head of **Albert Butler,** director of the **Professional Ballroom Championships** sponsored by **DANCE,** with frantic requests for immediate admission to the contest. Serves him right.

Applicants for the contest up to this time of going to press have included a motley lot, such as a former movie star, a member of the peerage (English) as well as some minor nobility (Italian and Scandinavian), a few ballet dancers of Fokine vintage, a tuna fisherman and his nautical partner and an ex-wrestler. What a haul . . .

On October 5th the Advisory Board and a group of contestants met at the Franklyn Oakley Studio for the purpose of mutual understanding and a briefing on conduct and rules. On this occasion two legendary figures in ballroom dance favoured the meeting with their presence, Twice World Champion **Eveline McCullagh** of England and **Carlos Cruz,** the Argentinean who brought the International Tango to England and the world appeared and spoke briefly. Senor Cruz and **Josephine Butler** further favoured the assembly with a demonstration of the International, or closed, tango.

For those who missed the calendar of the contest, the five successive dates are herewith republished:

Friday, October 31 — RUMBA Contest
Friday, November 7 — FOXTROT Contest
Thursday, November 13 — TANGO and SAMBA
Friday, November 28 — WALTZ
Friday, December 5 — GRAND ALL AROUND CHAMPIONSHIP

These events take place at the **City Center Casino,** 135 West 55th Street, New York City, and admission is $2.00 per person plus tax of $ .40. To be absolutely sure of admission on any of these nights, mail your order to Albert Butler Studios, 36 Central Park South, New York City 19, and make checks payable to "Continental Dance Nights". General dancing begins at 8:30 P.M. and ends at 1:00 A.M. The contests take place at 10:00 P.M.

Those interested in contesting should write the Albert Butler Studios for application blank.

*

VALE, AURORA

The friends without number of **AURORA ARRIAZA** mourned the passing on October 15 of this gracious woman and dancer, to whom the fragrant aura of the 19th century and the dignity and simplicity of the truly great artist clung to the end of her 79 years. She died in New York City after an illness of many years, although with indomitable will she did not let it prevent her even in her last years from professional activity and teaching. She will be remembered for a brief appearance at the Metropolitan Opera House in the **Argentinita** ballet "Cafe de Chinitas" a few years ago. But she will be remembered for more than this.

Aurora was born in the untroubled **Spain** of 1868 in the placid little seaport town of Malaga. She lived to dance in the capitals of four continents as well as in her native Spain. Some time before her death she spoke of having narrowly escaped being swallowed alive in the catastrophic earthquake which swallowed the entire city of Messina, in which a member of her company, who preceded the others, perished.

Aurora married a member of the Russian nobility, by name Count de Leslie and she is today listed in the Social Register as the **Countess de Leslie.** She is survived by a son, Alexander de Leslie, and a granddaughter.

She is everlastingly in the memories and hearts of the many dancers to whom she gave her talent and devotion as a teacher and friend without stint.

*

Earl Leaf

You saw her on the cover of the October DANCE. So many people wrote demanding to know who she is (no name appeared on the cover credits — a colossal oversight on the part of the toiling editors), demanding to know was it a plot to keep her identity a secret, that we bow to the tidal wave and publish her picture again. It is no plot and her name is MADELEINE ROSAY. She is the prima ballerina at the Teatro Municipal in Rio de Janeiro and this candid shot was taken on the Copacabana Beach by DANCE photographer EARL LEAF.

The Status Quo of EGLEVSKY

Those inquiring eyebrows which raised themselves out of joint at the sight of **Andre Eglevsky** on 57th Street in October when he was supposed to be deep in Paris with the Grand Ballet de Monte Carlo may with assurance shift back to normal. The hysterical rumours that Andre had breached his contract with the **Marquis de Cuevas** are completely without foundation. It was by express permission of the Marquis, one of the more enlightened patrons of ballet, that Andre flew to New York to see his two children and subsequently, with permission of the Marquis, to appear as guest artist with the **Markova-Dolin** Company at the Metropolitan Opera House in October.

The Marquis de Cuevas, director of the **Grand Ballet de Monte Carlo,** happens to be one of those exceptional individuals who thinks that a dancer's right to practice his profession more important than the terms of a contract, and as a consequence of the hiatus between the Vichy and Paris seasons, Eglevsky, who had an invitation from **Sol Hurok** to appear with the Markova-Dolin Company, was able to accept. Andre, by the way, has worked with Hurok in happy association from the time he was 15 years old.

Another piece of gossip to the effect that **Lifar** and **Eglevsky** came to blows outside the stage door in Vichy is without foundation. Not that it would be hard to imagine. As a matter of fact, their mutual association never came to more than a few monosyllabic words during the entire Vichy run.

Eglevsky returned to Paris late in October, to resume his position as premier danseur of the company.

*

GRAND BALLET de MONTE CARLO Sits it Out in PARIS

Contrary to previous advices, the Paris season of the Grand Ballet de Monte Carlo was not ushered in at the Theatre Sarah Bernhardt on October 20th.

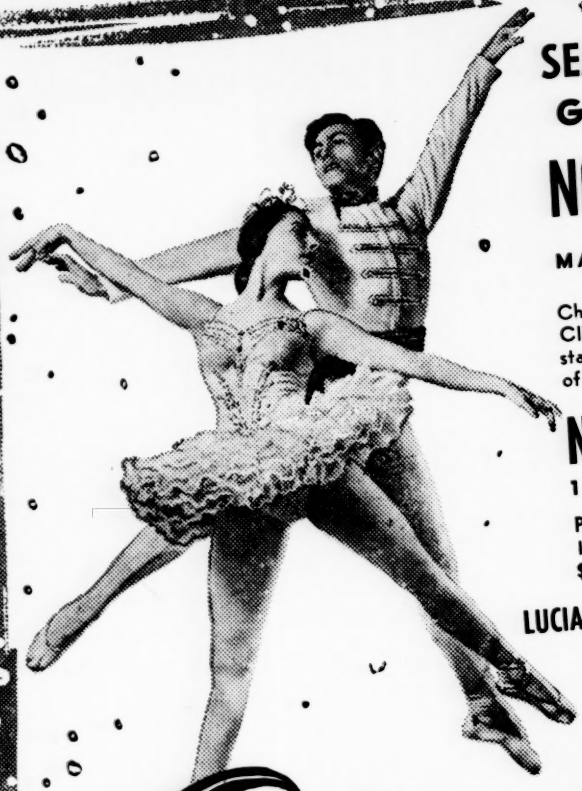
Fact is, Paris is currently harbouring some three or four major ballet companies, one at the **Paris Opera,** another at the **Opera Comique** and a third, the **Original Ballet Russe,** which unexpectedly moved into the **Palais de Chaillot** for a two week season which, if we remember OBR, will last as long as the box office shows a flutter. Since the Chaillot is one of the few available theatres in Paris for a company the size of the Monte Carlo, far more suitable than the Sarah Bernhardt, earlier plans are undergoing amendment. The exact date of the debut of the Marquis' company is not known at time of going to press.

However, the plans of the Marquis de Cuevas for the post-Paris season are definite. The company will definitely not appear in Monte Carlo at Christmas, but a two week season at the Lyric Theatre in **Milan,** another two week season at the Royal Opera in **Rome,** and extended engagement at the Court Theatres of **Cairo** and **Alexandria** under the auspices of the King of Egypt are positively indicated.

The Marquis will then be the first to bring a western ballet company to **Constantinople** before returning to Europe and expects to be present for a four week festival in **Monte Carlo** in April, to be followed by a season in **Florence** in May. Late spring or summer appearances in **Spain** will follow, depending on plans still in the making.

In addition to **Andre Eglevsky,** the company will be headed by **Rosella Hightower, Marjorie Tallchief** (now Mme. Skibine), **Yura Skibine, Olga Adabache, Ethery Pagava, Youly Algaroff, Boris Trailine** and others from the Monte Carlo and Vichy seasons. The abdication of **Serge Lifar** leaves the field as chief choreographer to **Bronislava Nijinska.** Lifar's ballets, however, will be retained in the repertory, among them "Dramma per Musica" (Bach), "Noir et Blanc" (Lalo), "Passion" (Cesar Franck), "Salome",

continued on page 45



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1ST WEEK: *Wed., Nov.* 19—Les Sylphides, Pillar of Fire, Pas de Deux (The Nutcracker), Interplay. *Thurs., Nov.* 20—Interplay, Giselle (2 acts), Fancy Free. *Fri., Nov.* 21—Swan Lake, Romeo and Juliet, Les Patineurs, *Sat. Mat., Nov.* 22—Swan Lake, Peter and the Wolf, Les Patineurs. *Sat. Eve., Nov.* 22—Princess Aurora (1st time), Tally-Ho, Helen of Troy. *Sun. Mat., Nov.* 23—Les Sylphides, Peter and the Wolf, Princess Aurora. *Sun. Eve., Nov.* 23—Romeo and Juliet, Tally-Ho, Princess Aurora. 2ND WEEK: *Wed., Nov.* 26—Interplay, Theme and Variations (premiere), Jardin aux Lilas, Les Patineurs. *Thurs. Mat., Nov.* 27—Les Sylphides, Fancy Free, Helen of Troy. *Thurs. Eve., Nov.* 27—Romeo and Juliet, Theme and Variations, Fancy Free. *Fri., Nov.* 28—Swan Lake, Dark Elegies, Princess Aurora. *Sat. Mat., Nov.* 29—Interplay, Giselle (2 acts), Tally-Ho. *Sat. Eve., Nov.* 29—Theme and Variations, Pillar of Fire, Pas de Quatre, Les Patineurs. *Sun. Mat., Nov.* 30—Theme and Variations, Tally-Ho, Pas de Quatre, Interplay. *Sun. Eve., Nov.* 30—Apollo, Pillar of Fire, Fancy Free (original cast). 3RD WEEK: *Tues., Dec.* 2—Swan Lake, Summer Day (premiere), Jardin aux Lilas, Gala Performance. *Wed., Dec.* 3—Romeo and Juliet, On Stage!, Helen of Troy. *Thurs. Eve., Dec.* 4—Apollo, Pillar of Fire, Gala Performance. *Fri., Dec.* 5—Theme and Variations, Facsimile, Summer Day, On Stage!. *Sat. Mat., Dec.* 6—Peter and the Wolf, On Stage!, Princess Aurora. *Sat. Eve., Dec.* 6—Giselle (2 acts), Summer Day, Gala Performance. *Sun. Mat., Dec.* 7—Giselle (2 acts), Summer Day, Tally-Ho. *Sun Eve., Dec.* 7—Les Sylphides, Dark Elegies, Helen of Troy. 4TH WEEK: *Tues., Dec.* 9—(American Composers' Night) Interplay, Undertow, On Stage!, Fancy Free. *Wed., Dec.* 10—Les Sylphides, Facsimile, Pas de Deux (Don Quixote), Helen of Troy. *Thurs., Dec.* 11—Swan Lake, Jardin aux Lilas, Pas de deux (The Black Swan), Interplay. *Fri., Dec.* 12—Theme and Variations, Undertow, Pas de Quatre, Les Patineurs. *Sat. Mat., Dec.* 13—Theme and Variations, Peter and the Wolf, Fancy Free. *Sat. Eve., Dec.* 13—On Stage!, Fancy Free, Princess Aurora. *Sun. Mat., Dec.* 14—Princess Aurora, On Stage!, Gala Performance. *Sun. Eve., Dec.* 14—Theme and Variation, Jardin aux Lilas, Summer Day, Gala Performance.

Dance

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RUDOLF ORTHWINE, Editor and Publisher

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THIS MONTH'S COVER:
JACK COLE (right) and member of his company in a neo classic pattern against the (neo Greek) California skies. This frieze is captured from the Cole arrangement of Greek sport dances, displaying the ancient use of cestus, which covered the arms of boxers. The photo by SCHUYLER CRAIL, of Picture Surveys, Inc.

MUSIC, SONG and DANCE Three Apostles of PEACE

TONIGHT after I returned from a perfect evening at Radio City Music Hall, I could not help but give vent to my feelings about the spectacle I saw. The Music Hall Symphony Orchestra played one of my favorites, a suite from Bizet's "Carmen". It was superbly played and it seemed as if Smallens was in better form than I have ever heard him conduct. "Milady's Souvenir" was a refreshing little ballet and the Rockettes deserved the hand they got for "Rio Rita", an excellent arrangement by Russell Markert. The film was "Song of Love", the finest picture I have seen this year, and one which means the most to me, personally—and this is what brings my thoughts editorially back to the impact of music, song and dance on this driven world.

"Song of Love" tells its moral of friendship, sacrifice and devotion, objects sought by all men, if they be really human, gifts which so few men bother to dispense.

Looking at the unfolding tale of the Schumanns and Brahms I believe that music, song and dance are real avenues to peace, and a means of refining the coarse ore of international relations.

Wider education in the two most potent of the arts, dance and music, might be as effective in bringing understanding between peoples as any of the ineffectual means of communication now being used.

Greed, greed and more greed—that is at the bottom of the misery of the world and I earnestly believe that education in the arts, among other world-wide educational projects, will be the death of greed and the birth of a new humanity and understanding, the era of cooperation and security which were so naively forecast to take place at the end of the last bitter War.

What about legislation all around the world to make this ideal a fact? And on the subject of legislation, what about legislation to outlaw militarism and war, to share the food produced by every country with those suffering from privation through no fault of their own; and what about a project for character education in the agenda of the United Nations? If the United Nations is to be the true world parent governing body, then let it truthfully be the paternal parent and rear the world wisely as a father does his children.

It is not a hopeless case. It is conceivable that man can someday rise above insecurity, greed and the chaos of War. The responsibility for this ultimate destiny lies in the hands of you, the individual.

Sincerely yours,

Rudolf Orthwine

Graphic House

Tableau from "Music in My Heart", the choreography of Ruth Page, a ballet called "Beauty and the Beast" with Olga Suarez and Nicolas Magallanes (center).

Graphic House

Pauline Goddard in the Danse Arabe, a divertissement from "Music in My Heart".

"Unrequited Love, or The Storm" is the name of this ballet, from "Music in My Heart". The solo dancers (center) are Dorothy Etheridge and Nanon Mills (left and right, respectively).

Graphic House

A BRACE OF MUSICALS

***by* HELEN DZHERMOLINSKA**

"MUSIC IN MY HEART" Adelphi Theatre, New York

On October 2 the operetta which played to the West Coast last year as "Song Without Words" with **Mia Slavenska** as ballerina, moved into the Adelphi, curiously retitled "Music in My Heart". With one fell blow the producer or author threw away a God-given title, used by Tchaikowsky as the title of one of his most famous shorter oeuvres. Since the man and composer **Peter Ilyitch Tchaikowsky** are involved, the operetta can hardly escape from exerting the charm of his music or the glamour of his period.

In spite of some oddities of casting, costuming (**Jimmy Starbuck's** rank in the Imperial Russian army varied from act to act with bewildering suddenness) and definitely, of story, the operetta rates an amusing evening in the theatre.

Patsy Ruth Miller has contrived a book around an episode in Peter Ilyitch's life which fascinated me. It is not generally known that he loved and lost a French prima donna to a captain in the Imperial Army. Nevertheless, it says so here. It is a joy to report that despite the haphazard book and stock jokes ("You should excuse the expression — Russia", says the comedian), the Tchaikowsky music is recognizable and dexterously arranged for voice and orchestra.

The ballets by **Ruth Page,** arranged in delicate period style of the Russia of that period, are the rewarding spots in the operetta. With a minimum of condenscension toward the narrow range of the ballet of the day of Petipa, and a maximum of restraint and taste, Miss Page is the author of a number of colorific stage spectacles which include a ballet called "Unrequited Love, or The Storm", an impudent take-off on the vogue for Italian ballet in Russia before Petipa, a ballet called "Beauty and the Beast", a skillful representation of the Petipa style, and a Trepak danced in a gypsy cafe. One of the loveliest dances in the show, the Danse Arabe,

continued on page 44

On Broadway a hopeful 1947-48 *dancing season is launched by two musicals, neither of which can honestly be bracketed with musical comedy. "Music in My Heart" is better classified as period (in more sense than one) operetta and "Allegro" as a neo-Greek morality play with the (neo) Greek chorus involved as participating character.*

"ALLEGRO"
Majestic Theatre, New York

In this story of nothing more nor less than a man's life, **Agnes de Mille,** who is credited with the staging of the entire production, as well as the dances, has run amok in a dionysian sort of way, employing space and actors so as to give the illusion of space in depth far beyond the confines of the proscenium and doing an exemplary job of staging and choreography.

Allegro, meaning "fast" or "gay", is an elastic word and herein is the deception. The Theatre Guild's "Allegro" is the story of Joseph Taylor, Jr.'s lifetime from the cradle until his 35th year and in spite of its brief excursion into the nervous pace of Taylor's life as a big city doctor, it is a "legato" life, even, slow, halcyon, serene. (Query: Is "Allegro" a better title for a musical than "Legato"?) Allegro is a better word for the pace of production than for the story of Joe's life because a mobile, three-tiered stage, uncluttered by fixed props, lighted by the magic of Jo Mielziner, make for fluidity, swiftness of pace, purity of theatre. An effect of Greek Chorus is obtained from use of the presence of the chorus on-stage which speaks the heart and mind of the protagonist in view. Thus, the Chorus speaks Joey's lines for him while he is in the cradle, until he emerges in full bloom as a grown man.

"Allegro" is punctuated by frequent dance action which is better described as the Greek Chorus Danced than by the term ballet. The dances are devised so as to be integrated with the action, instead of against it, as happens in stock musical comedy.

It is not a play for those who love the extremes of abstractions of art or theatrical platitudes. It is popular theatre and in its dances it is fortunate in intention, statement and casting.

There are dances of childhood play, overlaid with gentle sarcasm and sentimental comment, romping, sweeping dances of innocence and lightning swift-

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Vandamm

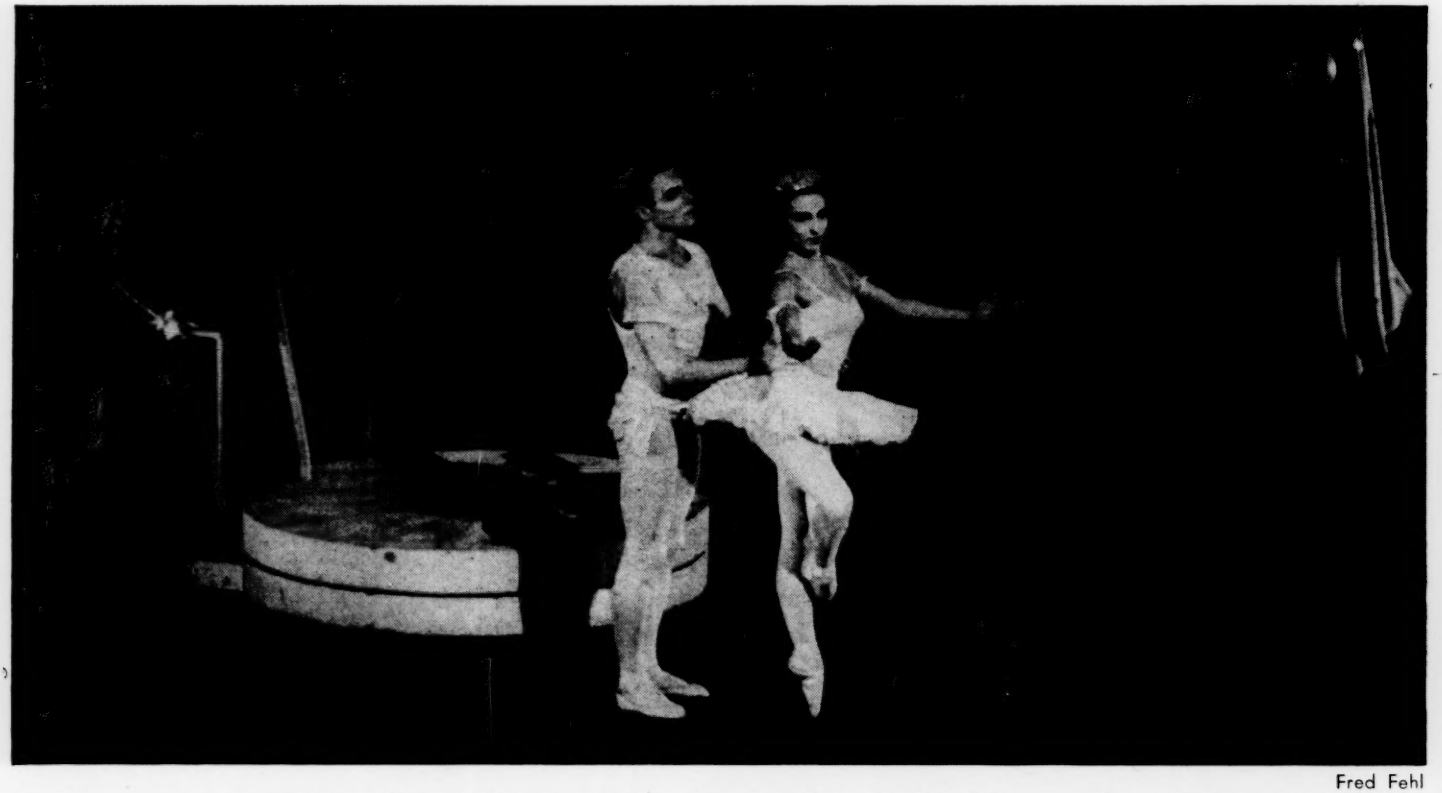
Freshman dance in a college gymnasium, 1923. "This is the way we actually looked", says a voice in the crowd. This scene from Theatre Guild's "Allegro".

The apex of this pyramid is Kathryn Lee in one of the play-dances of childhood, staged by Agnes de Mille for "Allegro".

Vandamm

THE SEASON IN REVIEW

by REED SEVERIN



Fred Fehl

In "Cirque de Deux" Ruthanna Boris (the choreographer) and Frank Hobi appear as the star performers in the circus of ballet, with attendants Patricia Wilde and Stanley Zompakos looking on wistfully from the sidelines.

NO ONE MORE THAN A CRITIC, I dare say, enjoys eating his own disparaging words. Nor does anyone, in fact, likes to like a ballet, a dancer, or a company to begin with more than he. Otherwise he is doomed to suffer through innumerable boring or even painful performances and write about them as though he were a jaded centenarian, arousing the wrath of ardent fans, to say nothing of managements and performers. I had hoped therefore that the Ballet Russe de Monte Carlo's two-week season early this fall would give me cause for praise, but if anything, the company has deteriorated further since the critical comments I wrote last spring. The progressive emasculation and disintegration that began in the early forties did not abate, with the loss of Maria Tallchief, Marie-Jeanne, Pauline Goddard, Herbert Bliss, Nicholas Magalannes, and Armand Picon, accentuated by the absence of Leon Danielian after the first day of the engagement on account of a serious hand injury.

To discuss the season's good points first, however, I thought that Ruthanna Boris's *Cirque de Deux,* reviewed last month, was the most original, accomplished maiden effort by any American choreographer since Robbins's *Fancy Free.*

The return of Mary Ellen Moylan and Tania Grantzeva also supplied a few unexpected bright spots in the generally grayish picture. I was particularly excited by Mary Ellen's *Ballet Imperial* which far surpassed Krassovska's though I still consider the more elegant, mature approach of Marie-Jeanne a year ago superior to both. As the Coquette in *Night Shadow,* as Zobeide in *Scheherazade,* and in other parts, Miss Moylan

danced capably enough but not too expressively. I was also pleased to find Miss Grantzeva dancing the Flower Girl in *Gaite Parisienne* exactly the way it should be danced, the Street Dancer in *Le Beau Danube* (as alternate for Danilova instead of Krassovska), and other smaller roles I don't have time to mention or didn't see. No matter what you think of the Russians, I don't see how it can be denied that no wholly satisfactory American equivalent has been devised as yet for the magnetic artfulness that some of them bring to ballet — perhaps what Walter Terry once called "dynamic coloring." I certainly wish that the younger dancers (Boris and Moylan included) would study the Danilovas and Grantzevas to try and learn the secret of their magic.

At least a drop of magic has apparently found its way to young Frank Hobi, who at the last minute stepped into Danielian's shoes in *Madronos*, *Serenade*, and *Cirque de Deux*. While he didn't precisely set the world on fire, he demonstrated a competent technique and what is more important in a sense, an intuitive grasp of what was called for in the way of acting and emotion. In terms of miming I haven't seen the Prince's Friend in *Swan Lake* characterized so well in years. It seems to me that he is the natural successor to Magalannes in many of the roles vacated by the latter — the Poet in *Night Shadow*, for example (Franklin is superficial in this role). More experience will mean more confidence and stage presence, but not I trust less modesty on stage, a trait which is really quite endearing if you get annoyed with brash, aggressive climbers in the theatre world.

Miss Vida Brown also fell heir to a few important roles, but I regret to say she muffed them for lack of the dynamic personal qualities required for a part like that of the Fairy in *Baiser de la Fee*, or even Nellie Bly in *Frankie and Johnny* (both of which ballets looked nearly dead this fall), though I preferred her Cowgirl in *Rodeo* to Nora White's. In this ballet, Edwina Seaver's Rancher's Daughter, Robert Lindgren's Champion Roper, and Stanley Zompako's Head Wrangler appeared no more than tentative interpretations. To be completely just, I should explain the reasons why, but I do not have the space.

Casting changes like those detailed above proved interesting (sometimes morbidly so), but unfortunately they knocked the corps de ballet out of kilter, so much so that from every side I heard devastating criticisms of the company. The lack of polish and spontaneity showed up most acutely in the five Balanchine ballets

Fred Fehl

Antonia Cobos appeared in a Spring performance of her ballet "Madronos" as the "Nina del Oro" (performed this season by Krassovska). She is being supported by Frederick Franklin (El Menestoroso) and ogled by Leon Danielian (El Bonito).

now included in the repertory of seventeen works, although those five were mercifully accorded only nine performances in all, with *Danses Concertantes*, *Mozartiana*, and *Le Bourgeois Gentilhomme* left out altogether.

What these facts obviously add up to is that something drastic must be done if the Monte Carlo is not to lose the friends it has. Of course, the company's finances are mysterious to me and everyone, but the purse strings must be unloosened in any case or, if nothing is inside, new patrons shanghaied into filling up the kitty. Money must be spent to expand the ensemble, hire more talent, refurbish and relight older ballets, and produce new works with full-scale décor (*Raymonda* represents the last attempt at this, for the pathetic backdrop for last spring's *Virginia Sampler*, not performed this year, was wingless and other ballets since have had no sets at all or only used or token ones).

At any rate, and not to play Cassandra, I suspect the Monte Carlo is heading for the rocks if current conditions last much longer. That sad fate is not predicted with the slightest ill will in the world; it is rather a warning to be taken the way it is meant, as an expression of genuine concern for a company which alone in the commercial field continues to show an active interest in classical dance. I therefore hope that before very long it will succeed in collecting the $52,250 plus damages it recently won from Wassily de Basil and put the money to brilliant use, not fritter it away on other Western ballets such as Edward Caton's *Lola Montez*, reviewed last month. A few such Westerns have turned out hits, but most of them have not and I for one am sick and tired of them.

Speaking of the company's finances, I cannot quite swallow the invidious conclusion of Mr. Martin of the *Times* that the Monte Carlo's financial limitations "have proved a blessing in disquise," forcing it "to look for new choreographers and to works off the orthodox line." I have always held the firm belief that both the will and the ability to experiment is enhanced, not diminished, by a bulging bankroll (take Ballet Society, for instance). It's more often when you can't afford to lose a cent that you stick more closely to the beaten path. So why not give the Monte Carlo management the benefit of the doubt — due credit, that is, for a little courage of a kind not displayed of late by Ballet Theatre?

Lola Montez wows western town in ballet of the same name. Alexandra Danilova as Montez and Frederic Franklin as The Hero, downstage front.

Maurice Seymour

Ruth Page in her solo composition of the poem of e. e. cummings "Anyone lived in a pretty low town", composed by her in 1945.

A RUTH PAGE ALBUM

by ALBERTINA VITAK

dynamic dancer from Chicago runs the whole gamut from opera ballet to musical comedy in two decades of a creative career

A LEGEND ON BROADWAY has it that the Great White Way is like some mysterious fever that nobody ever escapes — maybe there is some basis for this belief.

Ruth Page, concert dancer and choreographer, in returning to Broadway would seem to give credence to the legend, as one of her first engagements was as prima ballerina in one of the "Music Box Revues," masterpieces of beauty and stagecraft of about two decades ago. This time she comes as choreographer for a musical play based on the life of Tschaikowsky, titled "Music in My Heart" directed by Hassard Short. Here is an interesting coincidence, as Hassard Short also produced the "Music Box Revues," all of which completes a cycle. In fact, Ruth Page has spanned, not only the globe, but just about every experience a dancer could wish for.

Some of the highlights of Ruth Page's career, which reads like a fabulous world tour, include dancing at the Imperial Theatre in Tokyo during the enthronement ceremonies of Emperor Hirohito (she was the only artist invited to represent the western world), her several seasons as partner to Harald Kreutzberg, and her early association with Pavlova, Bolm and Diaghilev.

Apropos of her association with Diaghilev, some kind of a record must have been established when she received and accepted an invitation to join Diaghilev's company while in Monte Carlo on her honeymoon! However, she left after a short period to rush off to Buenos Aires to become premiere danseuse for the Colon Opera.

But is is actually not any inevitability of the theatrical legend which brings Ruth Page back but Broadway's new insatiable appetite and growing demand for fine dancing. For while Ruth was busy piling up an incredible amount of experience and glory for herself, Broadway has learned much and public taste, happily, has changed for the better.

Dancing in many mediums is now highly appreciated and no longer is it necessary to sugar coat it with prettiness or sell it with acrobatic tricks. In fact, no self-respecting show is now complete without a generous amount of dancing staged by either Balanchine, Agnes De Mille, Antony Tudor, Charles Weidman, Jerome Robbins or, the newest arrival, Michael Kidd, all of whom came to Broadway via ballet or the concert field.

"Music in My Heart" is no exception and has an abundance of dancing and ballets not often found in a musical even in these dance-loving days. As for her cast of dancers, Miss Page reported, "while it was gratifying to see the large number of excellent dancers, both classical and modern, who turned out for the auditions, they made my task of elimination and selection a very difficult one indeed."

There is much of the pioneer spirit in the petite and chic Miss Page, no doubt inherited from her early forbears who emigrated in covered wagons over the Cumberland Mountains into Kentucky. She likes to blaze her own trails in the dance field and has a notable list of "firsts" to her credit, too long to list. But one we must list — her appearance in Moscow in 1930, at that time the only other American other than Isadora Duncan to have received an official invitation from the Government of the U.S.S.R. Another was her early use of a commissioned score for a ballet "Hear Ye! Hear Ye!" in 1934 by Aaron Copland, long before his music was as popular among dancers as it is today. Even to making Chicago her headquarters where

Original W.P.A. Chicago production of Ruth Page-Bentley Stone "Frankie and Johnny" with Miss Page, S. Devine and Mr. Stone as the pictured eternal triangle.

Scene from Page-Stone ballet "An American Pattern". Miss Page, as a bride, hand in hand with partner Richard Reed.

Scene from Page-Stone "Guns and Castanets". Miss Page, center; Walter Camryn, left; Donald Saddler, right.

much of that city's dance activities have centered around her, reflects Miss Page's pioneer spirit.

Ruth Page usually composes her ballets in her attractive studio on the shores of Lake Michigan, surrounded by a vast and enviable collection of books of every kind and many fascinating dance mementos brought from all corners of the world. She carefully executes every step to test whether it is really danceable or not; having been on both sides of the footlights, she realizes it is all too easy for a choreographer to make excessive demands.

She says, "I cannot 'feel' a role until I have worked it out on myself."

Perhaps the most amazing thing about the versatile Miss Page is the number of things she can do and does, at one time. She is a sort of prestidigitator as far as mere 24 hours a day are concerned. It is not unusual for her to sandwich several solo concerts of her original poetry dances between rehearsals such as for the Chicago Opera Company, of which she is ballet mistress, or rehearsals for her newest ballet "Billy Sunday" (to be presented in 1948 by Ballet Russe de Monte Carlo). All this is done simultaneously with negotiations for a ballet to be produced next season by one of the major ballet companies, with constant commuting between New York and Chicago for various rehearsals.

Of her viewpoint toward the role of choreographer and the process of ballet creation Miss Page commented, ". . . we all know the basic elements of ballet are movement, music and drama. Each choreographer tends to place a different emphasis upon each of these basic elements; the difference between choreographers largely depends upon the particular emphasis which each places upon them. Many of the so-called 'modern' dancers primarily emphasize the movement while the so-called 'classical'

Ruth Page, the itinerant traveler: With the gypsies of Albaicin in Granada — against the facade of the Taj Mahal on her tour of the Orient with Kreutzberg — inside a Javanese temple during her first tour of the Orient.

choreographers tend to emphasize the music. My own approach might be said to be half way between. I would say that I tend to emphasize the drama, or dramatic purpose, of the movement. I try to let the style develop out of the whole basic conception of the work, using movements employed by both the 'moderns' and the 'classicists' if I think the result will be more effective dramatically."

Many of Ruth Page's ballets use native American themes developed in true American style and humor, such as "Frankie and Johnny" (with Bentley Stone as co-choreographer) based on the old bar-room ballad of that name and probably Miss Page's best-known work to date.

While she does not limit herself to the American scene and has composed in a wide range of styles from classical ballet and Spanish to abstract modern, "Billy Sunday" is another addition to her list of works dealing with American subjects.

The idea for "Billy Sunday" probably took seed in Miss Page's mind when, as a little girl, she was taken to hear (and *see*) Billy Sunday. So impressed was she by his fantastic antics that she never forgot them. She relates, "a ballet about Billy Sunday was in my mind for many years. He was really an actor and loved to act out the various Bible stories which he told his audiences. He would often pull off his coat, climb posts, stand on his head, do dance steps and movements from baseball while preaching. So you can see why I was thrilled with this material for a ballet."

Billy is the most recent immortal in the choreographic album of Ruth Page and, although he, like Frankie and Johnny, are beyond caring, the audience which flocks to the ballets of Miss Page now, after two decades of creation, show every evidence of affection for them as well as those other dramatically etched, uniquely Page ballets.

Doug Anderson

THE KALLIKAKS OF CRITICISM

by REED SEVERIN

gentlemen of the Fourth Estate — lead with your chin

"THE JUKES family of journalism" was the epithet Maxwell Anderson applied to the New York drama critics not so long ago. Now that another dance season has begun, their companions in arms, the Kallikaks, are with us too, i. e., the pseudo dance critics of the New York press (Walter Terry and John Martin excepted). And whatever those sociological myths, the Kallikaks, may have lacked in criminality (the Jukes' main trait) their feeble-mindedness made up for.

The fact is that dance is reviewed in the New York press by more critics, more than twenty, than is any other art. The catch is this: all of them are music or drama critics posing as critics of the dance when they are assigned to cover an important dance event and whenever they can spare the time. The approach varies with the individual: some conceive of the dance as a kind of Eleusinian mystery, to be described poetically; another group, the timid souls, try to beat around the bush by saying nothing in as many words as possible; the third group, the comedians, act as though they were writing up a honkey-tonk carnival. They all have this in common, though, the coverage is appallingly incompetent, inadequate and erratic.

If it is really true that dance is the mother of the arts, then "mother" is being treated like the lowest kind of stumblebum by every New York newspaper except The Times, The Herald-Tribune.

Take a look at the box score if statistical proof is needed. By consulting the Times Sunday dance schedule, I learned that dance performances, i. e., ballet, modern, and ethnologic, totaled approximately 500 in the 9½ months' period

from September 4, 1946 to June 21, 1947. Out of this total let's assume that no more than around 100 deserved review (a rough figure which I arrived at by counting the number of reviews carried by the Times and Tribune). The result? A flunking grade of 21% for the metropolitan press as a whole.

Now for the individual Kallikaks themselves — Irving Kolodin, music critic of the New York Sun, for example, who handled most of the dance reviewing, although he gave Arthur Berger and Harold Schoenberg an occasional crack at it too.

Kolodin subscribes to the theory that ballet is just as much music as it is anything else, so I was not surprised to discover an absurdity such as this: (On Ashton's *Les Patineurs*) "He is best known here for the choreography he contrived for the Stein-Thompson "Four Saints in Three Acts". Maybe to a music critic, but what would logically come to mind would be not an opera, but a ballet, *Devil's Holiday*. You find him also making statements that are not true, such as: (On the opening night of Original Ballet Russe) "The brilliance of Tatiana Stepanova's dancing and the beauty of Genevieve Moulin's identified them as two more of the fresh talents with which De Basil has been profligate in the past . . . One has rarely heard so good an orchestra for ballet." And finally, you find numerous painful efforts to be funny: "Anyone who has tired of such childish diversions as crossword puzzles and acrostics might take himself to the Ziegfeld Theatre one evening this week and try to unsnarl the answer to the great What Is It of the current art world. It's not a bird, it's not a fish, it's not even Superman — it's Martha Graham." Small wonder that some tired old opera at the Met is reviewed for the umpteenth time while a Graham premiere at the Ziegfeld is totally ignored!

Altogether, Mr. Kolodin could not have seen more than a few dozen dance performances over the season, unless you care to assume that he is two different people, like the mystery writer, Ellery Queen. Yet how much would he respect a music critic who heard only that many concerts in a year?

It is usually at this point that the old gag "we don't have space" comes up. But the Sun always seems to find room for dozens of features ranging from "Elizabeth Woodward says . . . " to "Cats and their care". Why even Tabby gets more of a place in the Sun than several thousand dancers and nearly *three-quarters of a million* dance fans!

In the World Telegram, the majority of dance reviews are turned out by chief music critic and poet Louis Biancolli, whose favorite adjective is "crisp". A few samples: (On the dreary opening of the Ballet Russe de Monte Carlo) "Toes twinkled in bright, crisp style and the crowd twinkled right back at them . . . a new mood was on the troupe and one name for it might be zip." And one name for this kind of writing might be corn. Here is more: (On Igor Youskevitch) "The top high stepper of the male contingent . . . he may be no Anton Dolin and the answer is he is a Youskevitch." (On Marie Jeanne) "This girl's dancing is like a combined sunbeam and breeze." (On *Camille*) "You might say this is *Swan Lake* or *Giselle* all over again". For good measure there are occasional slips in spelling like Alonzo for Alonso, repeated far too often to be blamed on the typesetter.

Robert Bagar, assistant music critic, sometimes prefers a kind of sports-world jargon to the flowery language of his confrère: "She is always in there giving from start to finish", was a sentence I plucked at random from one of his reviews. And to just whom does this refer? Seabiscuit, or a lady wrestler? Solution: Alexandra Danilova. He is also quite a comic: (On Iva Kitchell) "The little lady who can crack a joke with her toes". Nor is William Hawkins, the drama critic, any slouch when it comes to that: (On Katherine Dunham) "In the Haitian Corn Ritual, Miss Dunham relies on brief, rapid foot movements". And so also, of course, do the virtuosi of the 100 yard dash.

Like the Sun, the World Telegram covers everything from "camera clicks to sailing tricks" as their slogan goes. Dance is the sole exception.

The gold star for asininity, however, goes to the Journal-American's drama critic, Robert Garland, who wrote most of their dance reviews until the advent of music critic Miles Kastendieck several months ago. I think the key to Garland's approach to dance can be found in his punch line for a review of *Pandora*: "I admired it without exactly knowing why!" Now for a sample of his extraordinary prose style: (On the opening of the Original Ballet Russe) "Everybody who is anybody was there as well as a number of characters who, acting up and down the aisles and in the drinking chamber, pretended to be *recherché, à la mode, comme il faut*, and *bon ton* as all get out". The set for *Swan Lake* reminded him of nothing quite so much as "the Grand Canyon in a dither", while Rosella Hightower's Swan Queen he called "an aquatic lady-bird who crosses a moonlit lake just once too often . . . A swan, however, is merely a member of the duck family in high society". It took *Bal Negre* really to inspire him: "Katherine Dunham, B.A., fetched her familiar ante-in-depante gyrationists into the Belasco Theatre last night. There owing to the defaultation of Aristophanes and his ante-in-depante Athenians [Lysistrata], they are set for a designated stay. As goes without reporting, a generous congregation of equally itchy worshippers hailed every little movement . . . " So much for Robert (ante-in-depante) Garland.

After Mr. G., Miles Kastendieck could hardly help but represent a big improvement. He usually writes in short, rather childlike declarative sentences, here and there smuggling in a poetic touch à la Biancolli. Once in a while he likes to claim clairvoyant powers, as for instance in a review of Martha Graham: "The audience sat fascinated as usual. Even though baffled at times as to what the meaning was, they cheered the performance". He also brings to bear a sort of addlepated vagueness of expression quite unparalleled by his comrades: (On *Virginia Sampler*) "The air was full of imitation last night. The choreography brought a series of works to mind in spite of some interesting movement".

However, I had to admire the industry of Kastendieck (sometimes known as "Legs") when I found him reviewing simultaneously the NBC Symphony, the Philharmonic, Rosario and Antonio and Martha Graham, all of which he had seen on a single Sunday.

Several reviews were also supplied by an L. W., who once snorted indignantly that the choreography for *Ballet Impe-*

rial was "outmoded"; little did he (or she) realize what Balanchine was up to — that he wanted to recapture the spirit of the "outmoded" Imperial Russian ballet. Not to be unfair, I should mention that one Bill Love always does a lovely job on skating in one of the innumerable columns with which the Journal clutters up its pages.

The Evening Post boasts a horse of quite a different color from those discussed so far, and "Honest" John Briggs is his name. Not only does he refrain from poetry or jokes; he usually refrains from stating any opinion whatsoever. And this is probably a cause for thanks. For example, in comparing the Original Ballet Russe's *Giselle* with Ballet Theatre's, he wrote the following: "The difference between the two *Giselles* was mainly a matter of casting. [Not a word about the new Berman decor!] Preference is a matter in which individual taste becomes very important". What this really amounts to saying is — "Whichever version you like better depends on whichever version you prefer". But he didn't waste much space on either *Giselle*, devoting the remainder of his column to a Town Hall fiddler, one Abram Shumsky, evidently in the belief that ballet is nothing more, after all, than "a remembrance of that never-never country we left behind in childhood".

The Post's second dance reviewer is Harriett Johnson, the Miss Sweetness and Light of the New York press. Our Miss Harriett is inclined to like everything with a vengeance — or at least in a "cute" enthusiastic fashion that is ordinarily revolting. To dance she adds the "woman's" touch, chatting gaily in the lead paragraphs of most of her reviews about the frills and furbelows of the ladies in the audience. With unaccustomed sobriety, though, she once dished up an interview with André Eglevsky, which ranks as a minor masterpiece of its kind. "What makes any dancer happy", she quoted him as saying, "is to have a sympathetic choreographer create ballets especially for us . . . How I wish somebody would design a ballet for me around the character of Atlas!" The Cape Cod Times could certainly use a girl like this.

Doug Anderson

Beside these two, Richard Watts, Edward O'Gorman and Vernon Rice wrote one dance review apiece. Quite a mess.

But far less messy is PM's treatment of the dance. Robert Hague, their music critic, brings some real intelligence and background to bear on the subject, while readers are usually furnished with excellent advance notices and daily listings. Not so much can be said for Frances Herridge, who specializes in modern dance and whose reviews of Graham were written in a meaningless style of double-talk, which, for all I know, she may have picked up at cocktail parties attended by members of the cult.

In the Daily Mirror, drama critic Robert Coleman writes about the dance whenever the mood strikes him, which is very seldom and usually coincides with an opportunity to vent his favorite prejudices. When he isn't apotheosizing Alicia Markova, you can often find him waging a pathetic war on Balanchine, all in the weighty style of some pronouncement from on high.

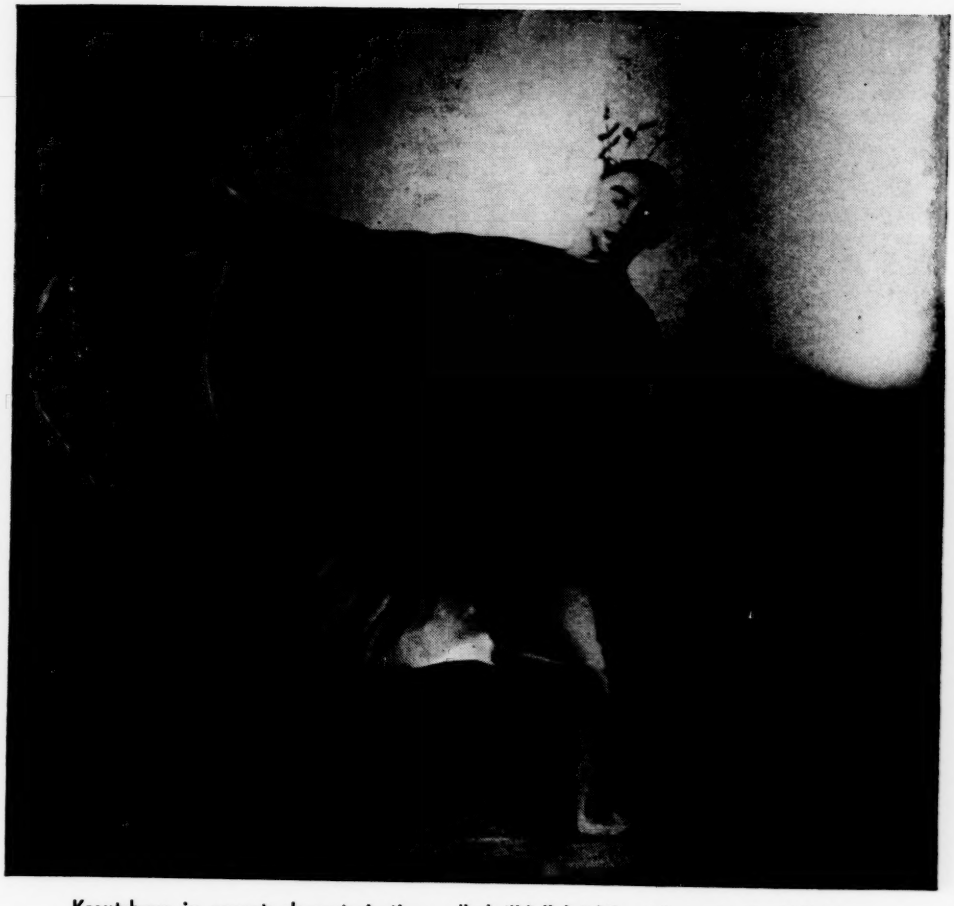
Sister tabloid to the Mirror, the Daily News offers such a wealth of vulgarity that it is hard to choose prize examples. For an appetizer, let me quote from a remarkable piece by Robert Sylvester, who writes most of the dance reviews: (On *Facsimile*) "First Nora Kaye wanders around the stage swinging a rose on a string. Or maybe it was a lobster. Then Jerome Robbins bounces in. He's swinging a red shawl . . . Robbins kisses Nora's hand. He kisses her on the kisser. She kisses back. He kisses her knee. He kisses her foot. She kisses the back of his neck. Everybody gets all mixed up kissing Nora some more, until at one point Kriza nearly kisses Robbins . . . Then Robbins kisses Nora's foot while Kriza kisses her on the kisser and runs around Robbins like he was a maypole".

And from the uncollected works of John Chapman I culled this pearl: "It is refreshing to find that a ballerina or a danseur is puffing the hot breath of passion, instead of merely being a highly trained automaton like the electric man who used to cruise 42nd Street advertising Minsky's burlesque".

For a grand finale here is the classic comment on ballet from the pen of Douglas Watt: "Ballet seems usually less profound than a good vaudeville bill, which would, on happy occasions, include the warm and perfect routine of a master comedian, inspiring a wide range of primary emotions from hilarity to pathos in his audience".

Writing down to their readers? No, I doubt it very much, but it is the usual hackneyed alibi. What these critics are like in their respective fields of music or the theatre does not concern me here (though it has a bearing on the subject), but as critics of the dance they are something which there ought to be a law against.

In one sense, none is any more to be blamed than were the birdbrained descendants of the original culprit, Daddy Kallikak himself, (affectionately known *en famille* as "Old Horror"). The only difference is that in the New York press not merely one "old horror" but several are the villains. The various managing editors, in other words, must bear the ultimate burden of responsibility for the fact (1) that last season the metropolitan press (Tribune and Times excluded) carried an average of only 21 dance reviews out of a possible 100 and (2) that most of these were worthless.



Kreutzberg in recent characterization called "Hallelujah", with music by Wilckens.

KREUTZBERG DANCES AGAIN

by LILLIAN MOORE

the years and
the hardships of War
have not diminished the energy
nor dimmed the lustre
of Harald Kreutzberg

"IN MY NEW DANCES," said Harald Kreutzberg, "I am striving constantly for greater simplicity and purity of movement. I wish to present the essence of an idea in the simplest possible form, without any superfluous gestures or extraneous material. Decorative movement can be very effective, but I am interested primarily in the presentation of ideas."

He paused for a moment to light a cigarette, and even in this commonplace gesture his extraordinarily expressive hands seemed to dance. Kreutzberg's elegant, almost catlike grace was evident in every movement, although he was dressed in a simply-cut gray suit and the setting was not a stage, but the Vienna office of his European manager. Outside, the warm Austrian summer sun was playing a game with some threatening, dark clouds.

"I think that America will see a new Kreutzberg, when I dance there again. I hope that will be next spring. It has been a long time, and I am anxious to return and present my new dances there. Audiences in America have always been receptive to my work." (This seemed a mild way of describing the brilliant success his exotic art obtained during his pre-war tours in the United States!)

It was the morning of the *Fest des Tänzes,* the gala dance performance which formed the second program of Vienna's first International Music Festival. Kreutzberg had kindly consented to snatch a half hour from a hectic lighting rehearsal, in order to tell something about his work during the dark years of war, and his future plans. Frederick Wilckens, the talented composer who has worked with Kreutzberg for seventeen years, and created the music for many of his dances, was deputizing for him at the rehearsal, which was being held in the same building, Vienna's great *Konzerthaussaal.* At intervals, Wilckens would run upstairs to the office for additional instructions about the lighting of various numbers.

"I am looking forward to tonight's performance," said Kreutzberg after

Kreutzberg in lyric, nostalgic piece, called "Lamentations of Orpheus", with music by Wilckens.

Opposite page: Kreutzberg practicing outdoors in his home at Seefeld, Austria (Tyrol).

Opposite page: Kreutzberg poses outside Vienna concert hall where dance festival billboard is emphatically marked "Sold Out!"

one such interruption, "It is the first time in many years that I have worked with other dancers. Perhaps I have become too much the individualist. Tonight, of course, I still dance alone, but there are others on the same program, Rosalia Chladek, Eva Kovar, and people can compare my work with theirs. Contrast is always interesting."

He spoke warmly of Ruth Page, who was his partner for some time. "I hear from her often," he said, "And it is so gratifying to hear of her splendid success as a choreographer. I wish that I could see the ballets which she has created for the Ballet Russe de Monte Carlo. She was always so talented in that direction. And now, I understand, she is planning to direct the dances for a musical comedy!"

Unlike many dancers who seem able to express themselves only through movement, Kreutzberg is thoroughly articulate, speaking fluent English with just a trace of an Austrian accent, and seldom failing to find just the right word to make his meaning clear. Even when quietly seated, he gives an impression of immense vitality and animation.

A shadow passed over his face when he spoke of the war years.

"Yes, I was able to continue my work for some time, but finally I was forced into the army, during the last year of the war," he said, "I served only a short time before I was captured and placed in an American prisoner of war camp, near Brescia, Italy."

A PW camp sounded like something which would best be forgotten, but Kreutzberg quickly corrected this impression.

"Oh, those days were really memorable!" he exclaimed, "I was extremely fortunate in finding there a small but very congenial group of musicians, writers, and artists, all confined like me. We formed a little theatre group in the camp. The American authorities were quite lenient, and even permitted us to present public performances. Of course, we had to improvise costumes out of bed sheets and similar makeshifts, but it was stimulating to find what excellent results we could obtain with such limited resources."

It was at the PW camp that Kreutzberg made his first appearance on the stage in a speaking part.

"I have always wanted to play Mephisto in Goethe's *Faust*," he admitted,

"And there I had my opportunity. I also played in Shakespeare's *Midsummer Night's Dream*."

The only thing which really marred those days was worry about the fate of his home in Seefeld, Austria, and about Wilckens, who had been excused from army service because of his health, and had remained at Seefeld. When after three months of confinement Kreutzberg was released, in August, 1945, he hurried home, and, to his intense relief, found Wilckens well and none of his possessions disturbed.

Since that time he has been busy touring Austria and Switzerland. Last winter he made nine solo concert appearances in Vienna alone, and each performance was sold out. He recently completed a short film, made in Salzburg, called "Harald Kreutzberg, the Dancer of a Thousand Changes." For this he created entirely new dances, for he believes that the camera is a distinct medium, whose demands are entirely different from those of the stage. (The film had its premiere at the festival in Kufstein, Austria, in August.)

"That will be an interesting experience," said the dancer, chuckling boyishly, "At last, I can see Kreutzberg dance!"

After teaching in Interlaken, Switzerland, during July, he returned to Austria in August to participate in the Mozarteum courses during the Salzburg Festival. These courses were halted by Hitler even before the war, and were resumed this summer for the first time since 1937.

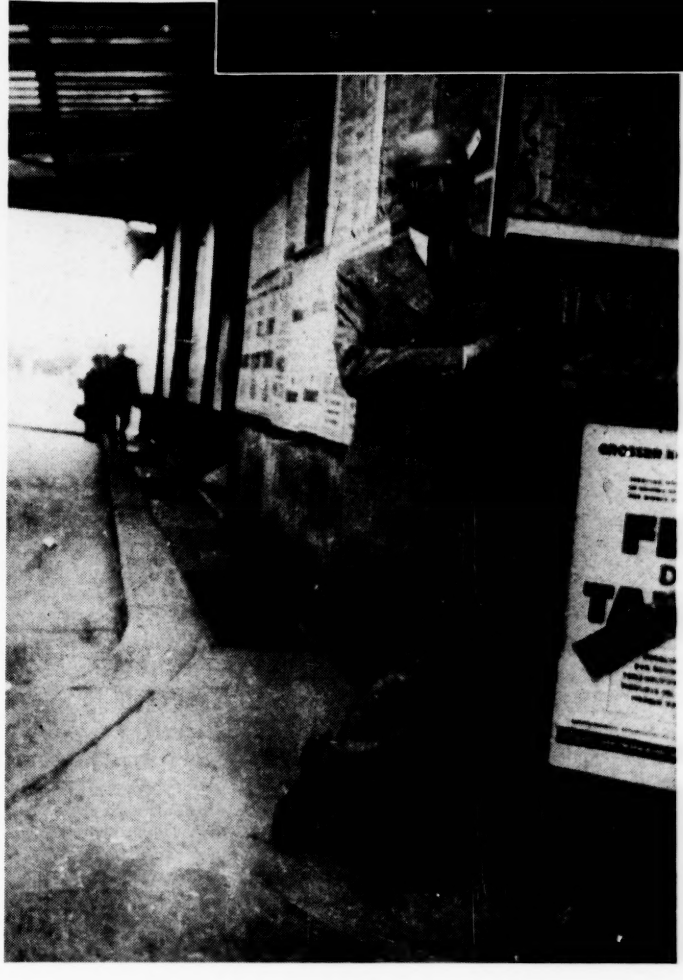
Then, after a brief period at home when he will work out some new dances with Wilckens, Kreutzberg sails for a concert tour of South America.

"And after that," he continued, smiling, "I hope to visit the States again."

Just at this point, Wilckens put his head in the door to announce that Kreutzberg's presence on the stage was imperative. We begged five more minutes to make a snapshot in front of the theatre. Kreutzberg graciously complied, with just one stipulation:

"Be sure," he said, "that the picture shows the dance festival poster marked *Ausverkauft*. We are very proud of the popularity of dance here in Vienna, and this concert is the only one of the music festival which is already sold out!"

So we promised, and the sign is there!



An illuminating moment in the "Dark Meadow" ballet of Martha Graham. Present Miss Graham and Erick Hawkins.

Arnold Eagle

WILL MODERN DANCE BECOME A

I

In 1939, John Martin, dean of American dance critics, asked the following question, "When Graham and Humphrey and Holm and Weidman retire, who is to carry on?"[1] It is now 1947, eight years after Mr. Martin's question was asked. One of the modern dancers he mentioned, Doris Humphrey, has retired, and another, Hanya Holm, has devoted herself mainly to teaching. The question may still be put, what will happen when Martha Graham and Charles Weidman retire?

It may be recalled that the art of Isadora Duncan, the first modern dancer, has become a legend since her death in 1927. All that is left of her highly individualistic art are drawings by Walkowitz, Rodin, José Clara, Gordon Craig, Sloan, de Segonzac, and Bourdelle, photographs by Genthe and Steichen, eye-witness accounts of her dances by her friends, Robert Edmond Jones, Eve La Gallienne, and Mary Fanton Roberts, and reviews by such critics as Carl Van Vechten. There are, to be sure, dancers who call themselves Duncan followers, but their work is probably a far cry from the dancing of the great Isadora. Her work was so personal that it has become little more than a memory for those who were fortunate enough to have seen her.

Will the work of Graham, Humphrey, Holm and Weidman become legend in another twenty years? Is modern dance doomed to live only in the memory of the spectators because it is based on an individual style? Will the highly personal quality constitute a serious deterent to its future development, or will this quality become the strength of the art form. Modern dance is not a system, based on a codified style of movement as is the ballet, but rather it is a "point of view." The question is, can a "point of view" survive numerous changes in personel, in approach, and in the material of the art form?

II

Martha Graham gave her first New York concert in 1926. Doris Humphrey and Charles Weidman left the Denishawn organization and formed their own group in 1927. In the same year, Helen Tamiris presented a program in New York. In 1931, Hanya Holm established a branch of Mary Wigman's studio in New York, which later became the Hanya Holm School. An American art of the dance was born between 1926 and 1931.

Modern dance matured into a theatrical form, and, in maturing, it produced many great works. Doris Humphrey

One of the early chef d'oeuvres of Martha Graham, the recently performed "Primitive Mysteries". The group pictured appeared in original performances.

presented her magnificant trilogy consisting of "New Dance", "Theatre Piece" (with Charles Weidman), and "With My Red Fires". Other dances of her early years were "Life of the Bee", "To the Dance" (with Mr. Weidman), and "The Shakers". Martha Graham presented the timeless "Primitive Mysteries", the eloquent "Letter to the World", and the dramatic pieces, "Deaths and Entrances", and "Dark Meadow". Charles Weidman produced "Lynch Town", "Quest", "Opus 51", and recently, "A House Divided". Lately Miss Humphrey choreographed "Passacaglia", "Inquest", and "The Lament for Ignacio Sanchez Mejias" (the last for José Limon). Martha Graham recently produced "Cave of the Heart", "Every Soul is a Circus", "Herodiade", and "Night Journey". Hanya Holm's great work, "Trend" was followed by "Tragic Exodus", "Dances of Work and Play", and "Dance Sonata". Tamiris choreographed "Walt Whitman Suite", "How Long Brethren", and "Liberty Song".

The above-mentioned works are only a few of the many dances which have been produced in the twenty-odd years which have elapsed since Martha Graham gave her first solo concert. Few forms of art can show such an amazing number of great works (not to mention many good dances by lesser choreographers) produced in such a short space of time. From 1926 to 1947 a great art form was developed in this country.

III

There have been many changes in modern dance since its early beginnings. No longer is the usual form of presentation that of the recital. The art has moved into theater, although it still exists on the concert stage. Its compositions are extended with regard to material and to length. Its body technics have become specialized, it has been noticeably influenced by the technic of the ballet in late years. Its performers are more highly skilled than formerly.

Music for modern dance is far more extended and elaborate than in the days of the recital. The cost and length of musical compositions have increased greatly. There have been many changes in the manner of collaboration of dancers and composer. No longer is music always composed after the dance has been choreographed. Measure-for-measure musical composition is becoming a thing of the past with the advent of long dances with librettos.

There have been very noticeable changes in the costum-

Performance photo of ensemble in Martha Graham's "Dark Meadow" a work performed first in January, 1946 at the Plymouth Theatre, New York. It was commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress.
Arnold Eagle

Edward Moeller

Charles Weidman and company in performance of Mr. Weidman's "Candide", after Voltaire.

ing of modern dance. The dark wool jersey "uniform" has been replaced by a great variety of costumes, many of them showing definite influences from the Broadway theater and the musical. Décor has become much more important in production, although many dancers, of necessity, still use a minimum.

Costs of production have increased beyond belief. No dancer today could trudge around, as did Angna Enters with her own posters tucked underneath her arm, and deposit them in store windows a few days before her program. Dancers are faced with the complicated rules and demands of the various unions with which they have to deal. Present-day production expenses include publicity costs, agents' fees, musicians' salaries, stage-hands' wages, fees for stand-by orchestras, and wardrobe mistresses' pay envelopes, not to mention the initial costs of music, costumes and decor. (One might cite the recent cancellation of the American tour of the Jooss Ballet as an example, among other factors, of the prohibitive costs of stand-by musicians' fees).

The mechanics of presenting programs are much more complicated than formerly. Organizing a dance group is not the relatively simple matter of training a few devoted followers. Nowadays, dancers have to be paid in cold cash at union rates. There are few modern dance choreographers who can afford one, much less two or three, Broadway concerts each year. Martha Graham is probably the only modern dancer who has been able to do a series of programs on Broadway. Thanks to the facilities of the YMHA and the Studio Theater in New York, modern dancers can perform in the dance capital of America, but their expenses are heavy even in those relatively inexpensive theaters.

In spite of the marked increase in the costs of performing, the number of modern dancers has grown enormously. There are followers of the leading dancers in almost every nook and cranny in the country. The number of modern dance programs in New York makes an impressive total every year. Formerly there were a few Sunday evening performances at the Guild Theatre. At present there are numerous Sunday afternoon and evening programs at the YMHA and the Studio Theater.

The number of modern dance students at schools and colleges throughout the country is increasing every year. Major studies in dance have been established in many colleges. Full-time dance instructors are employed in some educational institutions, and dancers are invited to become Artists-in-Residence at Schools of Fine Arts. Bennington School of the Dance performed yoeman service during the period of the 'thirties' in training young dancers and teachers. The summer schools of Colorado and Mills Colleges and other institutions are carrying on where Bennington left off.

"New Dance" by Doris Humphrey, was concerned with the world as it should be, expression within the group by the individual and harmony with the group. Central figure — Miss Humphrey.

Opposite page: "Festive Rhythms" a group dance of vigorous intensity, the composition of Hanya Holm, was first seen at Colorado College 1936 Dance Festival. Central figure — Miss Holm.

One of the surprising aspects of the development of modern dance is its wide-spread acceptance in large cultural centers. That Martha Graham has been able to perform for two weeks on Broadway, presenting such uncompromising works as "Dark Meadow", "Herodiade", "Deaths and Entrances" and "El Penitente", is indicative of a great interest. Cities such as Chicago and San Francisco and Detroit have established Dance Councils, Guilds, and Leagues to support local dance activity. Active modern dance groups exist in Pittsburgh, Minneapolis, Washington, Seattle and other cities.

It is true that modern dance, outside the large cities, is looked upon with the same indifference as modern painting or modern music. Modern dancers who have toured throughout the country are often discouraged with the way in which some audiences have reacted to their art. But modern dance has been seen in a great many communities outside of New York in a very short period of years.

IV

Only Martha Graham and Charles Weidman, of the original group of modern dancers, are actively concertizing on a large scale. Doris Humphrey is choreographing for José Limón and others and is teaching a class in advanced choreography in New York. Hanya Holm has been producing new compositions at Colorado College, most of which have not been seen elsewhere. There is some talk, however, that Miss Holm will revive her professional group in the near future. Helen Tamiris is devoting her efforts to musical comedies, movies and choreography for theatrical spectacles.

Among the dancers of the second generation, the following are actively performing; José Limón, Beatrice Seckler, Eleanor King, Sybil Shearer, William Bales, Sophie Maslow, Jane Dudley, Lillian Shapero, Anna Sokolow, and Pauline Koner. Sophia Delza has given up performing and is teaching and lecturing. Esther Junger is choreographing for Broadway musicals and the circus. There is also the third generation and a group of even younger dancers who are just beginning to try their professional wings.

With a few exceptions, all of the second and third generation dancers have followed in the wake of the four or five leading modern dance innovators. The younger dancers have developed some personal characteristics, but in the main, they have shown little evidence of breaking away from the existing structure of modern dance. The question is, will these younger dancers bring forth new directions in modern dance?

V

There are contemporary indications as to the future development of modern dance. In recent years, a few of the modern dancers have performed works choreographed by other dancers. For example, José Limón has presented three or four dances composed by Doris Humphrey. Pauline Koner has used one of Miss Humphrey's compositions. The majority of the modern dancers still perform their own works, but there is a tendency toward a separation of dancer and choreographer. Such a separation is, of course, the rule in the ballet.

In the past five years, many modern dancers flocked to ballet studios to study ballet technic. Why they went is a question. Perhaps they felt the need of an impersonal, codified technic. Perhaps they wanted a stricter discipline than that which was offered in some of the modern dance studios. A good many modern dancers did not understand the relationship between modern dance and ballet. As John Martin has said, "Nothing could be more absurd, than the notion frequently expressed that the ballet technic is the groundwork of all dance — that it is, in fact, the only technic. Actually it is the technic of the ballet, and of nothing else."[2]

In recent years, audiences have begun to see signs of ballet technic in modern dance choreography. As Mr. Martin points out, the purpose of the modern dance is the "communication of states of emotional awareness by means of subjectively-inspired movement, while the ballet is concerned with the execution of formal designs on the basis of a standard code of impersonal movements common to all its practioners."[3] The majority of modern dancers have learned that a hybrid combination of half ballet and half modern dance is not a satisfactory form of dance. Many of them, are now engaged in developing a technic for modern dance which, they hope, will prove as adequate as the discipline of ballet.

Thomas Bouchard

More and more, modern dancers have ventured into the realm of theater. They have made extensive experiments combining the spoken word with dance. Some of these experiments have been successful; others have not. They have borrowed many of the trappings of theater. They have composed dances and movement within the framework of drama. "Dance as dance" is much less common than it was in the early days of modern dance. A discussion of the difference between concert dance and theater dance would be out of place in this article, but it is well to note that some dancers and writers have seriously questioned

continued on page 40

selva Dance F

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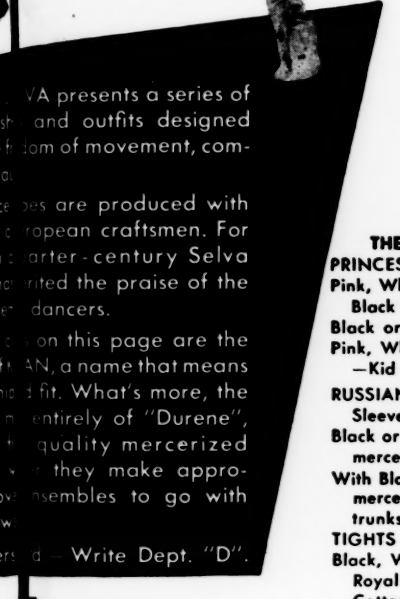

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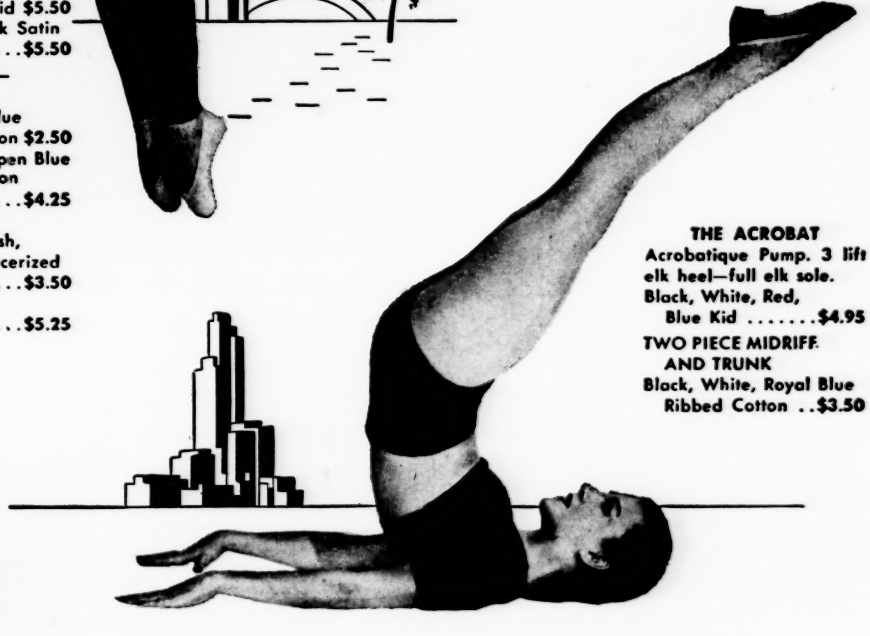

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COSTUME DESIGN REVIEW

introducing a monthly service to dance groups and teachers— problems of costume design, and technical advice on production, sets and lighting discussed and answered

by Theatre Design Editors
ALFRED STERN and MORTON HAACK

Original Montedoro costume sketch for the Diana in "Parnassus", the Arthur Mahoney ballet given at Jacobs Pillow in August.

Exit an Artist

tribute to the late
MARCO MONTEDORO
whose designs
decorate this page

EDITOR'S NOTE:

Alfred Stern is particularly well qualified to write a tribute to the late Marco Montedoro for they served together on the staff of Radio City Music Hall and were friends of long standing. They were re-united in work this summer when they both designed new ballets for the Jacob's Pillow Dance Festival.

OUR HAPPINESS is dimmed by the recent passing of a great friend and talent, Marco Montedoro, for many years staff costume designer for Radio City Music Hall. His sudden death while in a production conference with Leon Leonidoff, the Music Hall's Director of Production, came just a few short hours after his return from Jacob's Pillow where he created the decor for two new ballets for Arthur Mahoney and Thalia Mara, the formal 18th Century French Court Ballet "Parnassus" with its opulent and decorative mythological figures, and a delightful and witty Spanish piece "La Noche Clara", which successfully

continued on page 41

A performance photograph of "La Noche Clara", the ballet of Arthur Mahoney, given at the Jacobs Pillow Dance Festival this summer. Costumes are designs of the late Marco Montedoro.

EDITOR'S NOTE:

Just as music is the essential auditory accompaniment of dance, there can be no question that effective costuming, and to a certain degree, settings, are vital to the individual dancer, dance group or ballet if an illusion is to be successfully created and projected.

With the above premise in mind we inaugurate with this issue a department to be known as The Costume Design Review, a monthly piece to be devoted exclusively to costumes, settings and lighting and to the masters of these handmaiden arts of the theatre.

This department is calculated to fill a genuine need of the teacher or professional dancer and we are happy to welcome as Theatre Design Editors both Alfred Stern and Morton Haack, designers and artists brilliantly equipped by virtue of background and experience to offer design and technical advice to those of our readers who solicit it.

Your questions regarding design and problems will be answered in forthcoming issues of DANCE. This is your card of entree. Write Theatre Design Editors Stern and Haack in care of DANCE for immediate attention.

DIANA, illustrated on this page, together with the other Baroque mythological costumes which Montedoro designed for "Parnassus", are excellent illustrations of his ability to achieve an opulent effect on a limited budget.

Working on a foundation of painted duck for the bodice, light enough in weight to insure mobility and comfort, yet stiff enough to hold its rigid formal lines, the various 18th Century ornamental motifs are either painted (repetitious motifs can be stencilled) or appliqued in duvetyn. The diaphanous draperies are executed in chiffon. The cabochon jewels are executed in metal paper and the wigs made of organdy-covered ribbon-wire over a buckram crown. The wig is carefully shaded and blended as is the costume itself. Shading or spraying with air-brush in the folds of sleeves and draperies in order to enhance the value of shadows creates a plastic sculptured effect which adds much to the strength of the finished costume. The quiver is of sateen, — covered buckram to insure both rigidity and lightness of weight. The arrows are of wood with buckram tips and the bow is a light, gilded wood.

The Spanish Jota costume from "La Noche Clara" has a painted skirt and even the lace apron is painted directly on the skirt with the exception of the tassels which are made of string. The slightly exaggerated style of the painting projects to the audience far more successfully than actual lace and is, of course, much less expensive. Additional peasant-like character is achieved through the use of hip pads. The wigs are of black cire satin over buckram and the ornamentation is of metal paper and painted wooden beads. Several petticoats of sateen are worn underneath the full skirt. The male Spanish costume shown is basically a pair of tights and a duvetyn jacket and cape. The tights are trimmed with white tape to create the illusion of a legging, and the appliques on the jacket are of duvetyn trimmed with wool tassels. The hat is a duvetyn-covered buckram form.

Thus, we see that skill and design in execution plays a far greater role in the success of a costume than the quality and expense of the materials involved for visually there are basically but two types of theatrical fabrics, those which reflect light and those which absorb light.

ONE WORLD IN DANCE

By [redacted]

LOOK IN on any gathering where there's dancing in the fair land, and it seems certain that everyone had cut their teeth on a pair of *maracas*. But we haven't cornered the market on international dancing. They Waltz in Cuba — Foxtrot in Brazil — Tango in Germany — and Samba in the Argentine. You might not understand a word of Swedish — but doing a good Rumba and Tango would be your *Open Sesame* in Stockholm. Ballroom dancing belongs to everyone, everywhere.

It all started when the intoxicating Ragtime rhythm burst upon us some thirty-five years ago, and touched off a dance craze that quickly circled the globe. While horrified dancing masters, steeped in the tradition of ballet, watched with sad and incredulous eyes, thousands of couples lurched happily around the floors in newly-opened public dance spots. It was enough just to keep time to the wonderful, pulsing music — to hold your partner closely — and doing so, to create a whole new order of social dancing.

Before 1910, ballroom dancing existed mostly in the hot-house atmosphere of private balls and parties. Dancing was based on a modified ballet technique. The Schottische, the Polka, the Two-Step and the Waltz were the fashion. Feet were prettily turned out, partners held each other at arm's length, and dance steps followed set sequences. Cuts, slides and points were the dancer's equipment. Then suddenly all the patterned elegance of pre-Ragtime ballroom dancing disappeared with amazing finality.

Soon — as inevitably had to be — a measure of order began to emerge from the chaos of Turkey Trot, Bunny Hug and Grizzly Bear. By 1914 the rage for fast tempo Ragtime dances had died down. A sweet, lilting kind of music began to pour out of Tin Pan Alley. The old Two-Step and the One-Step, product of Ragtime, were blended, and the Foxtrot in common 4|4 time, danced to this smooth, sweet music was born.

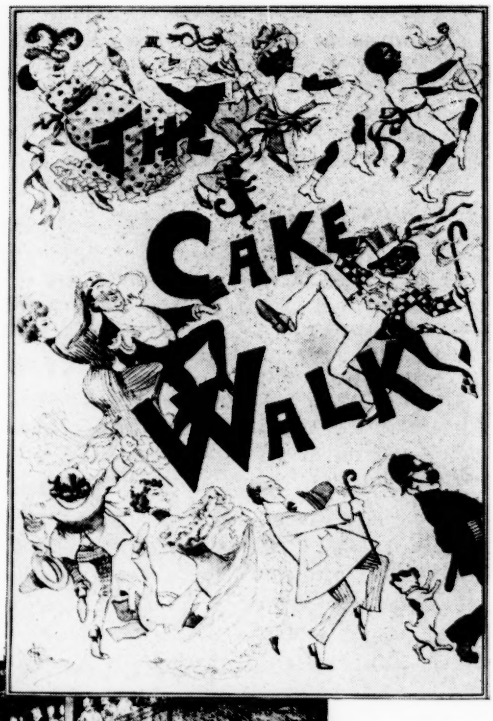
The Foxtrot had set the pace of modern ballroom dancing. The Waltz, which came out of South Germany, and the only dance of the old regime to survive the dance revolution, almost at once took its place in the new dance scheme. Around 1914 the Tango, from the Argentine, by way of Paris, struck New York and turned it Tango-mad.

continued on page 42

In the drawing room of 1840 La Polka was a reigning favorite, if expression by this anonymous artist of the 40's has anything to say.

Bavaria has its
Schuhplatteltanz
Italy has its
Tarantella
Scotland has its
Shean Treuse
but the whole world has
Ballroom Dancing!

Exhilarating and simple of execution, the cakewalk, a folk dance idigenous to the American Negro of the 19th century, found its way into the ballroom and had its vogue until the entree of ragtime in the early 20th century.



A 19th century European ballroom, a masked ball and a popular ballroom dance of that time, the Galop. From lithograph by unknown artist.

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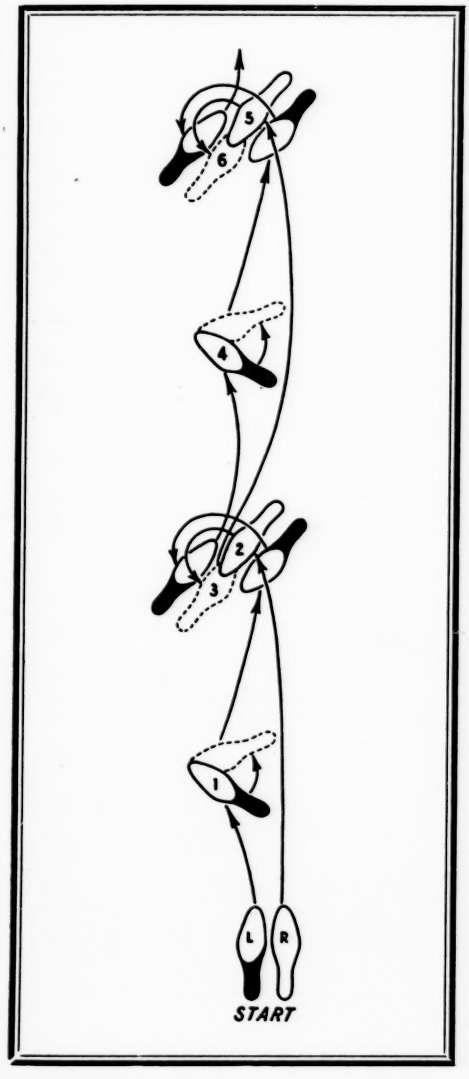
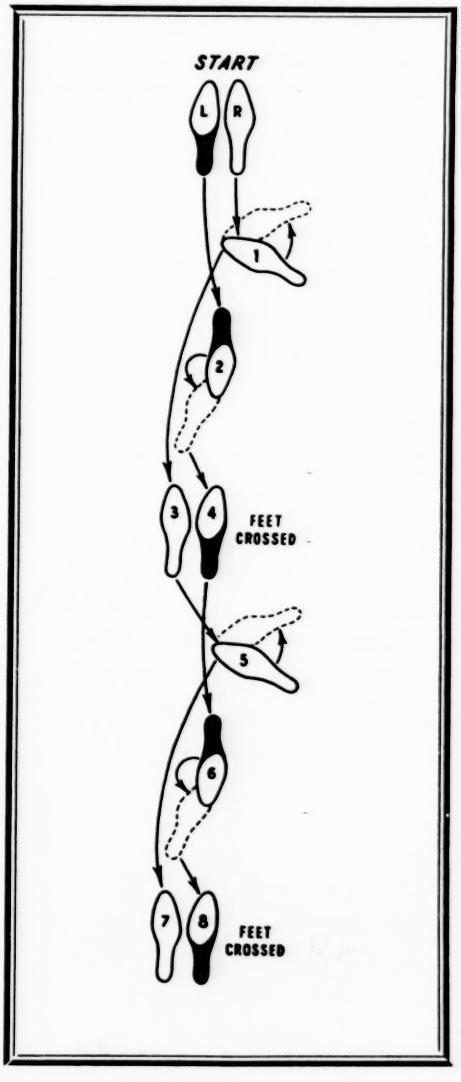
MAN'S PART



LADY'S PART



MAN'S PART

The foot patterns numbered 1, 2, 3 show the entire step (a complete left turn). Numbers 4, 5, 6 are a repetition of the first three counts and represent another complete left turn. These "three count" complete turns can be repeated at will. In the Man's diagram each numbered foot print represents one slow or accented beat of the music. Step #1 starts the left turn. On step #2 — with a flat foot floor grip — combine your momentum from step #1 with an integrated body twist from the waist to swivel into foot position #3. As the swivel starts the L F should come firmly up against the R F and stay there until the swivel is completed. The L F then brushes forward against the R F as it moves on the Line of Direction into foot position #4. Number 5 and #6 are repetitions of #2 and #3.

LADY'S PART

It is interesting to note that the Lady accomplishes with four foot movements what the man does with *two* travelling steps and a swivel. Also, that her complete turn finishes with her feet crossed (#3, #4) (#7, #8). And while the Lady's steps use up the same three slow beats, her four steps have a different timing — #1, Slow; #2, Slow; #3, #4, Quick, Quick. On step #1, Slow, start the left turn with toe of RF turning in, turning slightly to left on ball of foot. Forward in line of direction on Count 2, Slow, turning almost backward into line of direction. Count 3, Quick, will complete your full turn and the momentum of the turn will almost compel your LF to cross your RF as it is drawn back into foot position #4, Quick. Your RF is quickly drawn backward into foot position #5, Slow, which starts the second left turn in which foot positions #6, #7 and #8 duplicate #2, #3 and #4.

A panel of dancing figures, illustrative of the text of a comprehensive volume on the teaching of ballet, the "Traite Elementaire Theorique et Practique de l'art de la Danse" of Carlo Blasis.

AN INTRODUCTION TO BALLET HISTORY

***BALLET** from its birth in the Italian Renaissance to the contemporary scene*

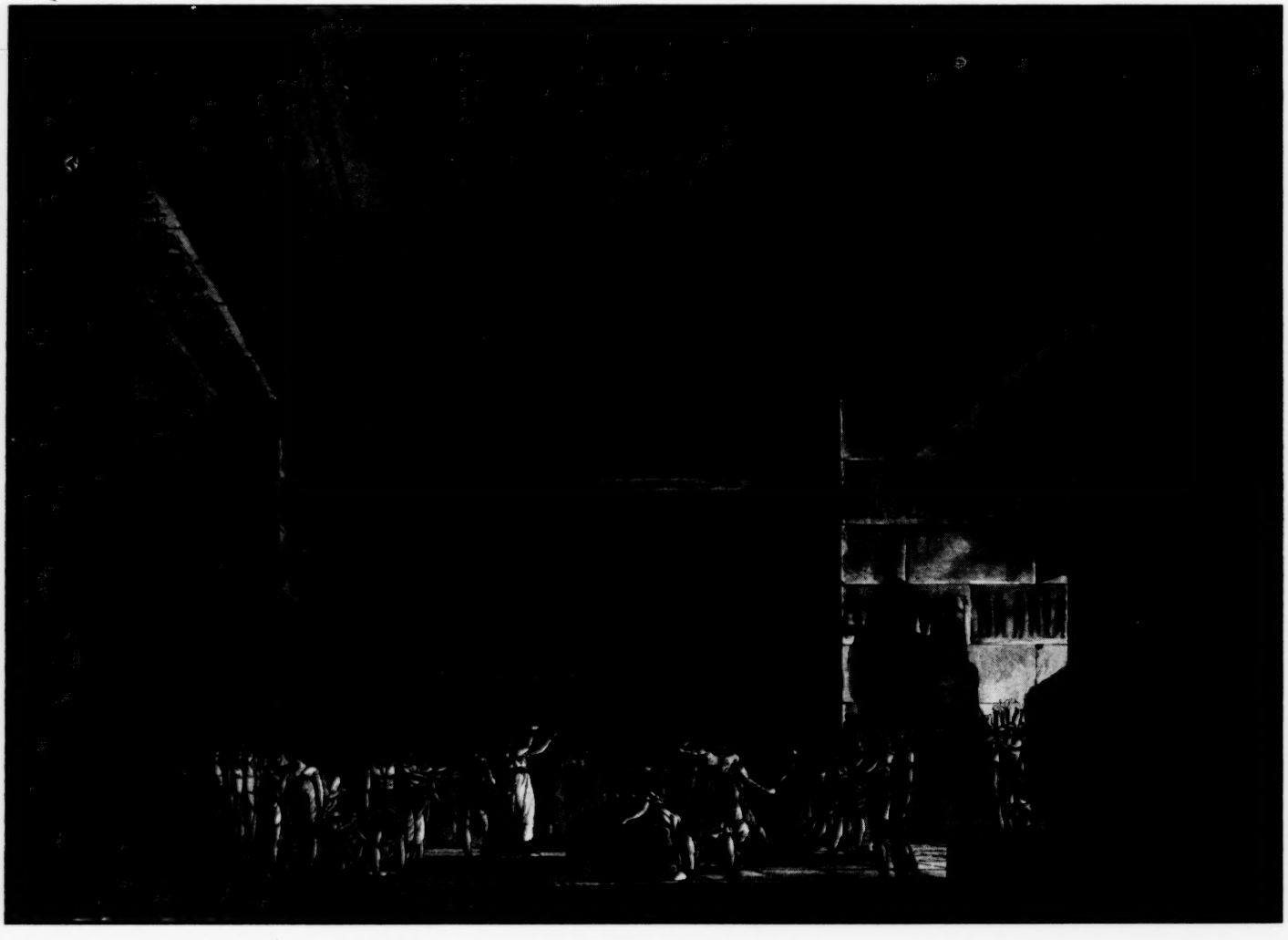
In Twelve Parts

by A. E. TWYSDEN

Chapter Three

The tragic ballet "Psammi" (from a contemporary Italian aquatint) was produced at La Scala, Milan in 1817. It was one of the "choreodramas" of Vigano in stunning scenic settings by Allesandro Sanguirico that made ballet history in Italy.

Illustration by courtesy of GEORGE CHAFFEE



a. THE ITALIAN SCHOOL

UNTIL THE 19TH CENTURY Italy had many wandering troupes of dancers, but no great ballet schools. There were, however, large theatres or Opera houses in the great cities where dancers were engaged to appear in the different Opera ballets and the most important of these was in Milan.

In 1813 the directors of La Scala Theatre in Milan decided to open a ballet school in connection with the theatre, as they were having great difficulty in finding suitable dancers for their productions, for pupils from private schools were not always adequately trained, and for this reason the "Imperial Academy of Dancing and Pantomime" came into existence.

All pupils entering the school had to be over eight years old but under twelve. They had to remain in the school for eight years of training, consisting of three hours of dancing and one hour of mime every day. After the first three years they could be employed on the stage when required, and for this they received a small salary. At the end of their training, if satisfactory, they passed into the corps de ballet. In this way La Scala built a permanent ballet company, but it did not become important until after the year 1837 when Carlo Blasis was appointed director.

Carlo Blasis was an Italian, or rather, a Roman, whose family traced itself back to the times of the Roman Emperors. He was born in Naples in either 1799 or 1803 (no one seems quite sure which) but the family soon moved to Marseilles, so he was brought up in France. His father taught him music and he learned dancing as well as the usual school subjects. Carlo liked dancing so well that he became a professional dancer.

One night, when dancing in the Opera in Bordeaux, he was seen by Dauberval, who engaged him to dance at the Opera in Paris.* Here he studied with Dauberval and Pierre Gardel, both of whom influenced him very much. From Paris he went to Milan, London and other places and in 1820 published his famous book "Traite Elementaire Theorique et Practique de l'Art de la Danse" which is still a standard work on ballet dancing. In this book Blasis wrote all that was known about dancing in his day, and in particular insisted that the dancers should be "well turned out", which means that their legs and feet when dancing should be turned outwards from the hip joints. The French had already discovered that dancers must be "turned out" in order to dance well, but not to the extent described by Blasis.

In 1837 Blasis became Director at La Scala. He was such an excellent teacher that the school quickly became famous and dancers flocked from all over Europe to study in Milan, just as for the past two hundred years they had all rushed to Paris. As time went on the Italians devoted themselves more and more to the mechanics of dancing, neglecting the artistic side, that is to say, the grace and poetry of movement, which is the charm of the dance.

By the middle of the 19th century, the Italian ballerinas were dancing in all the capitals of Europe, but fifty years later their day was over and the Milan School once more existed only to provide dancers for La Scala Theatre. Short-lived though its fame was, yet the Italian School added a great deal to the technique of dancing, and in the end produced another famous teacher, Enrico Cecchetti.

Cecchetti was the son of an Italian dancer, Cesare Cecchetti. He learned dancing from his father and from Giovanni Lepri, who had been a pupil of Carlo Blasis. Cecchetti danced in the different capitals of Europe and in 1887 he was engaged for the Imperial Ballet in St. Petersburg. In 1896 he became a teacher in the Imperial School where he remained until 1902. Later on he gave lessons to the Diaghileff company and also to Anna Pavlova and her company, until in 1925 he was appointed Director of the La Scala School in Milan, where he died in 1928. Cecchetti used to call a bad pupil "Salami" and when asked why, replied, "Well, you know salami is made of donkey, and it sounds more polite like that."

Cecchetti was the originator of what is called the "Cecchetti Method of Teaching". To do this he reduced the teachings of the Italian School to a sort of table in which each day of the week had its own special set of exercises, and these never varied, so that Tuesday's exercises were the same both in January and July. There is a great deal of argument for and against the Cecchetti method. *The set exercises for each day are excellent for children, who must repeat each movement until they know it and can perform it perfectly*, but are not so useful to the advanced or professional dancer. For them the French-Russian method of using fresh combinations each day is better since it keeps their minds alert and prepares them for learning new ballets quickly.

b. THE DANISH SCHOOL

THE DANISH BALLET seems to have originated with an Italian, Signor Galiotti, whose company remained in Copenhagen from 1775 to 1816. The Royal School was opened in 1829 under the direction of a French dancer and maitre de ballet, M. Antoine Bournonville. Bournonville, who had been trained in Paris, had previously been maitre de ballet in Stockholm.

His son, Auguste Bournonville, born in 1805, learned dancing from his father and later went to Paris to study with Gardel and Vestris. He became one of the fifteen *premiers danseurs* of that period at the Opera and in 1829 returned to Copenhagen to take charge of the Ballet School. In 1836 he succeeded his father as maitre de ballet and produced fifty-three ballets in forty-one years.

Bournonville's importance lies in his teaching, which not only formed the Danish School, but influenced other schools as well. One of his pupils, the Swede, Christian Johannsen, made ballet history, for after many years as premier danseur at St. Petersburg, he was given a post as teacher in the Imperial Ballet School. It was Johannsen, as we shall see in subsequent chapters of this history, who formed all the great Russian dancers who were to astonish the world at the beginning of the 20th century. The Danish ballet still continues in the Bournonville tradition and produces excellent dancers.

* * *

**Editor's Note*: *This is common report but an obvious error as Dauberval left the Paris Opera in* 1783 *and died in* 1806. *It is to be doubted that he ever saw Blasis, a child of* 5 *or* 7 *years in* 1806. *It was under Blache that Blasis studied and danced in Bordeaux and in Paris he studied under P. Gardel and A. Vestris.*

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MAIN STREET DANCING TEACHER

Marjorie Jeanne Field arrives early to open the door of her school at 116½ Main Street in "Middletown" — Muncie, Indiana.

by ANN BARZEL

ON TEN THOUSAND MAIN STREETS in America there are dance schools run by more or less typical American girls. The sum total of their dance activities, for sheer number of participants, is far beyond that of all the professional dancers in the country. There are more individuals studying dancing and performing in the annual school shows than there are in the entire professional dance world. And there are more people seeing these kids annually than see all the professional dancers in America. For a great many people this is their only experience of dancing (other than ballroom). These schools buy more yards of tarletan, more aluminum taps, more pairs of toe shoes, more leotards than the entire professional theatre.

The cream of Main Street's pupils fill the New York studios, the night club lines all over the country, the Broadway choruses, the ballet companies. Rosella Hightower, Ian Gibson, Wallace Siebert, Diana Adams — to mention just a few prominent names — did not spring full blown from New York schools. They got their starts in Kansas City, Vancouver, Georgia, West Virginia.

Admittedly there are some pretty awful schools in the byways and some pretty illiterate teachers, but there is also some very stimulating activity and there's no denying a large chunk of American dance is on Main Street.

Muncie, Indiana, the Middletown of the novel by that name, is presumably the prototype of the average midwestern town. In Muncie, at 116½ Main St., Marjorie Jeanne Field runs a dance school that is in many ways typical of what a dance school is in small-town America.

Like most Main St. teachers Miss Field started out as a pretty girl who had studied dancing — mostly tap — and had performed a bit around her town. There weren't many professional outlets in Muncie so a school was the best way to utilize her talent, and she was business-like enough to get it running successfully.

Miss Field augmented her stock in trade by studying in Chicago, Philadelphia, New York and by joining dance teacher organizations which gave her contacts with some of the top teachers like Dorothie Littlefield, Muriel Stuart, Johnny Mattison, Angel Cansino and James Rozanas. She acquired more

knowledge and a good deal of excellent teaching material which she was able to pass on to her pupils.

Main Street pupils get a wide if not deep experience of dance. They study ballet, tap, acrobatic, Spanish, Hawaiian — and often baton twirling, tap-roller-skating or whatever else takes the public fancy. They get to be pretty proficient tap and acrobatic dancers and terrific baton twirlers, but their ballet is pretty elementary and the modern dance is for the most part neglected.

Teachers like Miss Field have a great appreciation for ballet, but recognize the fact that an elementary knowledge of its basic principles is the most that they can get across to their youngsters whose interests are understandably not all wrapped up in dance. However, a valuable by-product is an appreciation of dance which, though not profound, makes the ex-pupil a more intelligent part of the audience that the professional ballet world attracts.

"The Four Little Swans" — and they all have straight knees.

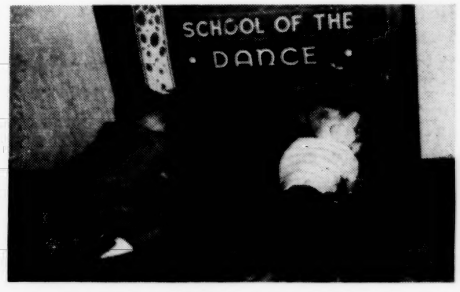
When a rare balletic talent does turn up, Miss Field, and every other Main St. teacher worth her salt, goes overboard on special encouragement, extra lessons, and does all that can be done to help the girl or boy — often with gratifying results.

Sometimes the "tough" boys who come to dancing school attracted by the athleticism of acrobatics or the vogue for tap take a peek at a ballet class, are intrigued and stay on — once in a while to attain professional levels. For the most part, however, dancing school in a small town means curly-headed little girls who start taking lessons at five and get disinterested at 13 (when boys become an unduly important part of one's social life). In between they pick up a smattering of dance forms and have a good time dancing at school recitals.

Marjorie Jeanne Field's recital is an event in Muncie. It is a good show.

To each child who takes part in the school show it is an important event in her life. She realizes that she is important enough to get up in front of the world and do something on which everyone's attention will be centered. Her dance is important enough to rehearse and polish and costume.

The Main Street teacher is often a

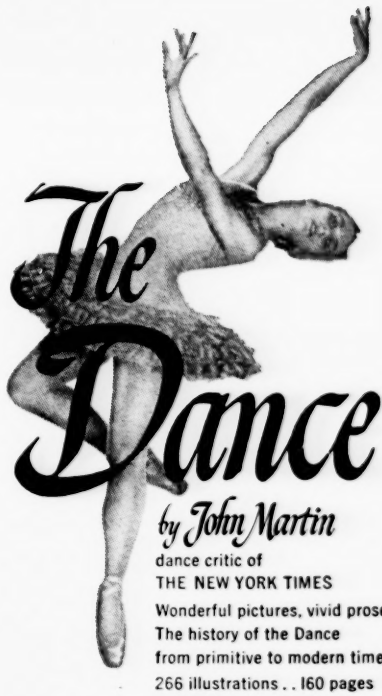


To maintain order, no visitors are allowed, but that's a mighty inviting crack standing wide open.

better pedagogue than the foreign "Maestro" or "Madame" who tyrannizes professional students in the metropolitan schools. Perhaps without actually thinking it out, in an effort to maintain discipline in her school, the methods of the public school, which are the school

The greatest demand on the school is for tap dancing.

manners closest to herself and her pupils, are used by the young American teacher. Even when these are not the latest in progressive education, they are above the questionable practices of many European ex-dancers whose pupils are fortunately talented enough



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The babies are expected to have cute routines.

there is true attention to individuals and the sympathetic bond between pupil and teacher that makes the pupil more receptive.

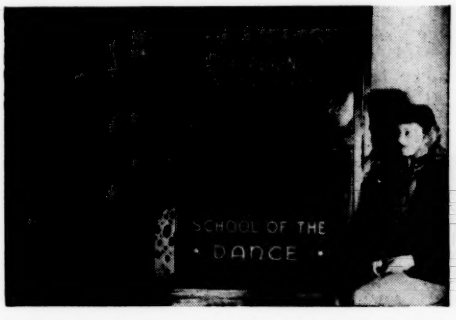
Like most Main St. studios Marjorie Jeanne's is pleasant and well kept. Pupils are trained to appear well-groomed and neat.

Waiting for their turns in the acrobatic class.

Miss Field buys most dance books that come out and keeps pretty well informed on matters in the dance world. She decorates her studio with ballet prints and is an easy mark for every balletic item on the market, from scarves and handkerchiefs to jewelry and stationery. What she doesn't get herself, her fond pupils buy for her.

She is well aware of the fact that most of her pupils have neither the intentions nor the ability to become professional dancers, but those who do have been helped more than is usual. There is a sense of responsibility and teacher interest that reaches far beyond the classroom.

Miss Field's best ballet pupil in some years was Jeanne Jones who was with the Littlefield Ballet and a soloist in *Song of Norway*. She is now in the Chicago cast of *Call Me Mister*. Forrest Bonshire, now in *Brigadoon*, has been in a number of Broadway shows. Bette Gaynelle's acrobatic ability was fashioned into an act which Miss Field helped her get booked in various night spots in the East. Richard Johnson, now teaching ballet in the school, was with the Ballet Russe de Monte Carlo before the army got him. Former assistant teacher Marilyn Mosier trying her luck in New York this season is starting out at Lou



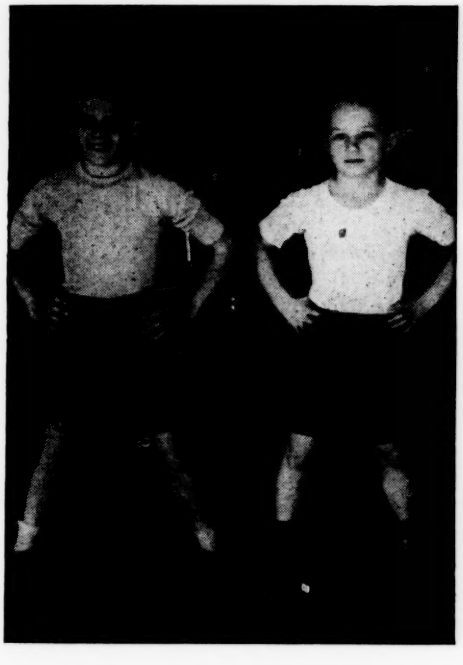
Teen-agers hang around the office after class.

Walter's Harem.

In Muncie, Ind. and in 10,000 Middletowns the Main Street Teacher is a personage and she is doing an important chore for the dance.

* * *

Main Street boys are All Boy and especially interested in acrobatics. Note the gym shoes—no sissy dancing slippers for them (not yet).



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WILL MODERN DANCE BECOME A LEGEND?

continued from page 27

the extent to which modern dance can go into theater without becoming absorbed by it.

Unless modern dancers perform as entertainers, either in musical comedies, movies, or in nightclubs, they can not possibly earn a living with their dancing. With costs of production at the present high peak, there is no chance for the concert dancers to break even, much less show a profit in their performing ventures. Thus they have turned to the field of teaching, both in educational institutions and in private studios. At present, the majority of modern dancers support themselves almost entirely by their teaching. Concert performances are a small part of their activities.

Dance, like music, does not pay; like music it has to be subsidized in order for it to exist. More than eight years ago, after the demise of the ill-fated Federal Theater Project, John Martin made an eloquent plea for a dance subsidy, either from public or private resources. It is little short of amazing that modern dance has been able to produce great works of art with little or no money, when one considers the vast sums poured into ballet companies every year. That modern dance has continued to produce notable works in the face of overwhelming financial obstacles is a tribute to the perseverance and courage of its practioners. Perhaps it is true that "the artist must continue to create because he has to, and not bother with why or how".[4]

The changes on the concert stage have, for the most part, been mirrored in the field of educational dance. There has been a tendency toward a more extensive curriculum in dance and toward more elaborate productions. Some colleges have transferred modern dance from departments of physical education to schools of fine arts, to departments of music or drama, or have established dance as an independent unit. Programs sponsored by educational institutions have, in the main, been on a high artistic level. Colleges and universities have been instrumental in bringing concert dancers to small communities. The early tours of modern dance companies would have been out of the question without the aid of the "gymnasium circuit".

VI

Because of the lack of universal notation and a system of codified movement, the difficulties of carrying on modern dance are many. Students can preserve the outer forms of a personal style, such as that of Martha Graham, but they cannot recreate the inner spirit of that great dancer. Followers can borrow titles and technics, but they cannot effect the ectasy of which a great artist is capable.

Dance is handicapped by still another difficulty. A dancer reaches the peak of his physical development before he has gained intellectual and emotional maturity. When he can dance, he usually does not have very much to say;

Lloyde Knutsen

"Parable" a composition by Hanya Holm, was based on the parable of the Wise and the Foolish Virgins, and seen first at the Dance Festival at Colorado College in 1943. Above, as the Foolish Virgins, left to right: Hanya Holm, Mary Anthony and Joan Palmer.

when he has something to say, he has lost much of his physical ability.

What is to happen then to modern dance, founded, as it is, on various personal styles of movement and systems of technic, and resting largely on the works of four or five great dancers? They all must, of necessity, leave the active concert stage sooner or later. Will a new form of modern dance arise? Or, as George Beiswanger once suggested in "Lobby Thoughts and Jottings" in a past issue of the *Dance Observer*, will the main contribution of modern dance consist in its influence on the other forms of dance — ballet and musical comedy?

continued from page 30

captures all the vibrant brilliance of a Sorolla painting.

Costume sketch by Marco Montedoro of paisano's jota costume from "La Noche Clara".

Born in Milan sixty years ago, Montedoro was unfortunately never fully appreciated by the commercial theatre in America and the U. S. public will probably best remember him as art director and costume designer for such presentation houses as the N. Y. Paramount, the Roxy and Radio City Music Hall. These spectacle factories were rather quick to recognize his immense flair for creating eye-filling effects rapidly and often on surprisingly limited budgets.

A child prodigy intent on a career as a fine artist, he soon succumbed to the lure of the theatre and while still in his teens he was commissioned by Sarah Bernhardt to design the settings and costumes for "L'Aiglon".

A career of contrasts was certainly his for he was hailed as a master designer for opera, ballet, revue, circus and even the marionette theatre in such European theatrical capitals as Milan, Rome, Warsaw, St. Petersburg, Berlin, Paris and London.

At the outbreak of World War I he was in the German capital serving as art director for the Metropole. Called to the colors, he returned to Italy. He did not permit the conflict to interrupt entirely his theatrical career and managed during the early months of the war to design several marionette productions, for some of which Eleonora Duse was prevailed upon to speak narration and puppet parts. At this time he also created sets and costumes for a number of films made in Milan. After the Armistice he designed for such contrasting theatrical enterprises as "La Scala", Milan and the "Folies Bergere" in Paris.

In 1927 Montedoro was brought to New York by the Shuberts and after designing a number of Broadway productions for them he served as art director for the Paramount Publix Theatres, the Roxy and Radio City Music Hall. He also designed costumes for a number of Hollywood musical films.

Costume sketch by Marco Montedoro of paisano's jota costume from "La Noche Clara".

There are few contemporary designers who could so successfully embrace such diversified design problems, but Montedoro brought his profound knowledge of period, his sly humor and his genius for decoration to his every effort. In his passing the theatre and the dance have lost a titan.

Alfred Stern

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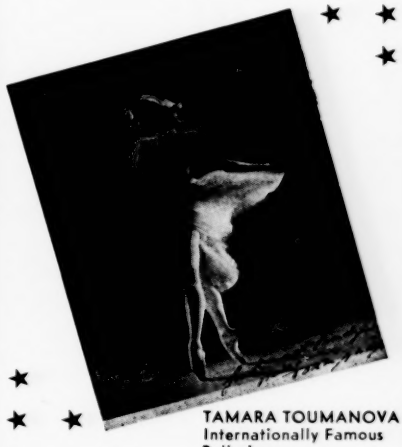

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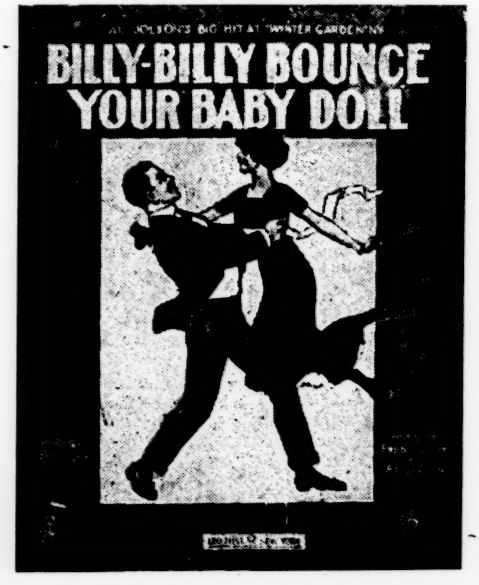
BALLROOM PANORAMA

continued from page 32

And anyone in the United States over the age of fifteen must have the memory of the Rumba's advent seared on his mind. We embraced this dance from the Caribbean with no holds barred. Then finally about ten years ago the Samba from Brazil knocked at our doors and received a warm welcome.

So now there are five dances in our international repertory — dances of many shades of mood and rhythm.



This frontispiece of a popular song of 1910 shows what went on in the name of Ragtime, then newly born. The action is probably a composite of Turkey Trot and Grizzly Bear and was a forerunner of the Foxtrot.

With this country blazing the path, the whole world has come to dance in one universal style. Dancers who have mastered the fundamentals of these rhythms can find partners in any corner of the world, and experience all the fun that dancing offers.

Musicians the world over have learned to play Waltzes, Rumbas, Sambas, Tangos and Foxtrots with the authentic rhythmic accents that make dancers respond with the nuance of movement which give each dance its distinctive quality. Slow, langourous Waltzes make bodies sway with easy grace, while the Viennese style compels a buoyant swirl. When Rumbas are played with native flavor, it is almost

impossible to dance to them without the characteristic rhythmic hip shift. And when the *cabaca* and the *chocalho* are pointing up the Samba rhythm, it is just as impossible not to respond with the subtle, undulating roll of the torso. The Tango makes everyone who shares its secrets move with sinuous, panther-like grace, while our own sparkling Foxtrot provides its devotees with winged feet. Each dance, so unique in itself, is a shining facet of a skill and recreation that enriches all our lives.

Many years ago, Chinese sage said, "You can judge a Kingdom by its dancing". By this token, a universe where all peoples dance the same dances as if they all were their natural heritage, must be truly just *One World*.

See page 7 for calendar of Professional Ballroom Championship Competition.

LEGAL NOTICE

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946, of DANCE, published monthly at New York, N. Y. for October 1, 1947.

STATE OF NEW YORK } SS.
COUNTY OF NEW YORK }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared HELEN DZHERMOLINSKA, who having been duly sworn according to law, desposes and says that she is the Editor of DANCE, and the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Rudolf Orthwine, 520 West 34th Street, New York 1, N. Y.; Editor and Managing Editor, Helen Dzhermolinska, 520 West 34th Street, New York 1, N. Y.; Business manager, Rudolf Orthwine, 520 West 34th Street, New York 1, N. Y.

2. That the owner is: Rudor Publishing Company, Inc., 520 West 34th Street, New York 1, N. Y., Rudolf Orthwine, President and Treasurer; Lillian Orthwine, Vice-President; Jacob Landau, Secretary.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are:—None

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) HELEN DZHERMOLINSKA

Sworn to and subscribed before me this 4th day of September, 1947.

(Signed) Vincent Cavalieri
Notary Public, City of New York
(My commission expires March 30, 1948)

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A Brace of Musicals

continued from pages 10-11

"Music in My Heart"

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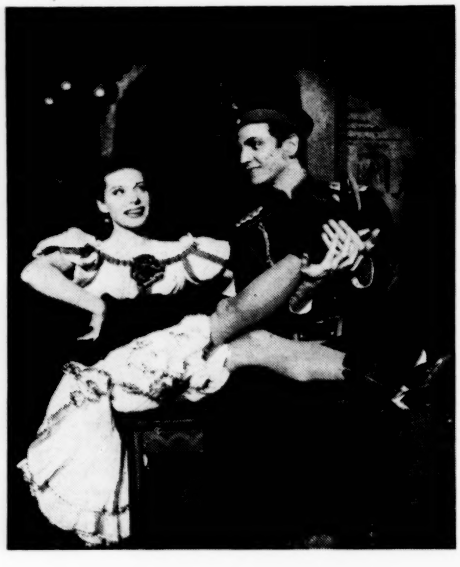
Adagio from the ballet "Beauty and the Beast" by Ruth Page for the musical "Music in My Heart". Above, dancers Olga Suarez and Nicolas Magallanes.

Pauline Goddard, was deleted by request of a religious organization with pretensions to the right to artistic censorship. Too, too bad. This dance, in

Dorothy Etheridge and James Starbuck pitch a little woo in "Music in My Heart".

Graphic House



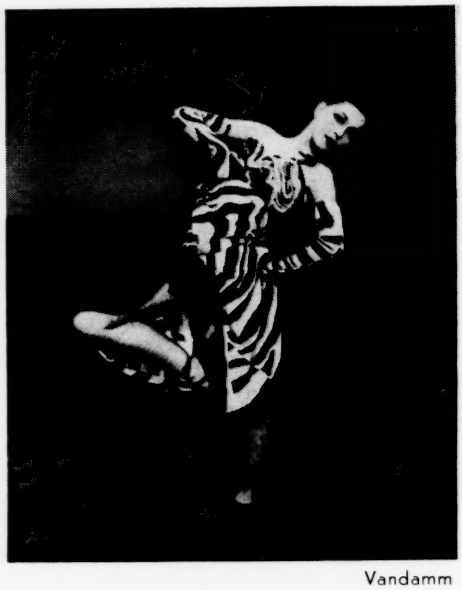
emasculated form, is being performed by Miss Goddard, after everybody but the Post Office had a hand in reshaping it from the Page original.

"Beauty and the Beast" set off the cool elegance and sure technique of **Olga Suarez** and **Nicolas Magallanes** to perfection. **James Starbuck** and **Dorothy Etheridge** were **amiable** in not very taxing roles as cafe dancers. Miss Etheridge, partnered en travestie by **Nanon Mills** in the Italian ballet, gave sufficient account of her talents as mime and ballerina-soubrette.

* * *

"Allegro"

ness, dances in the delectable costume of the fragrant early years of the cen-



Vandamm

Kathryn Lee dances in allegro mood for Theatre Guild's "Allegro."

tury (Mielziner); there is the angular impudence of a college freshman dance in the brazen early 20's with its aroma of barrelhouse and gymnasium, the qualities of both plasticity and dynamism inherent in the dances which mirror a cross-section of souls in the frantic Metropolis (in the ballet called "Allegro"); indeed, such a cavorting, happy confusion of dances as to charm and hypnotize the spectator into near rebellion against their abundance.

It is food for argument that in a Broadway musical, rather than in the sanctified confines of a ballet company, one can see a technique as accomplished and spectacular as that of **Kathryn Lee,** who enjoys the singular position of first so'o dancer (not a hint of ballerina). She invests the folksy role of "Haze" with humanity, warm humour,

maturity and her dancing with bravura and strength. Her Hazel, dancing to the tune of "Money Isn't Everything" (as long as you've got dough) oddly enough evokes a memory of a younger Baronova, but a Baronova who is a fresh brat, a youthful, prairie Baronova with sunlight, rather than moonlight, in her personality.

As suggested, the casting was a miracle of taste and this goes for the entire group, an example of unparalleled selectivity, although individuals like **Ray Harrison, Frank Westbrook** and **Jean Houloose** project rather more insistently than do their talented comrades of the ballet.

Dania Krupska is listed as Assistant to Miss de Mille and on a job as distinguished as this one, she rates the limelight for whatever credit is due.

VIA THE GRAPEVINE

continued from page 7

"La Nuit sur le Mont Chauve" and "Aubade".

Other ballets include "Pictures at an Exhibition" (Nijinska-Moussorgsky), the Brahms "Variations and "Sebastian" (Menotti-Caton). Nijinska will remount her classic for Diaghileff "Les Biches" and will restage "Sentimental Colloquy" (Dali-Eglevsky). Another possibility is Antonia Cobos' "The Mute Wife".

The Marquis de Cuevas flew over from Paris for only a brief stay and has since returned to France.

*

VOX BALLET THEATRE FOUNDATION

Ballet Theatre Foundation, a tax-exempt, non-profit corporation established to insure the maintenance and continued presentation of ballet in America and of Ballet Theatre as the art's currently most representative spokesman, announces that the following individuals have agreed to serve as Governing Trustees:

Henry Clifford, A. Conger Goodyear, Theresa Helburn, Lawrence Langner, Newbold Morris, Igor Stravinsky, Charles P. Taft, John F. Wharton and Dwight Deere Wiman. Mrs. Nathalie Wales Paine is Organizing Director

It is the aim of the Foundation, which was organized in May, 1947, to see the ballet recognized as a phase of cultural life on a plane equal with music, painting and theatre. To meet the costs of maintaining a first-rate ballet company and to produce first-rate works, Ballet Theatre Foundation plans to operate in the same manner as does opera, symphony orchestra or art museum.

The Foundation, in pledging its support to Ballet Theatre, will supply funds for three new productions yearly, with special accent on affording opportunities for living creative talent.

It will also make every effort toward providing a permanent home for the Ballet Theatre organization, in which it can maintain its business headquarters, store its scenery and conduct its rehearsals.

Mrs. Paine is currently organizing a nation-wide Ballet Theatre Guild, patterned after the highly successful Metropolitan Opera Guild, and announces formation of committees, so far, in Philadelphia, Washington, Chicago, Louisville, Cincinnati and other cities where Ballet Theatre will perform this season.

The first meeting of the New York Ballet Theatre Guild is planned to take place at the Hotel Plaza on Monday, November 24.

Ballet Theatre Foundation, which plans in the long run to foster ballet interest throughout the country in schools and cultural centers, will obtain funds from individual donations (which are tax-exempt) and from membership fees in the Ballet Theatre Guilds. These are of three classifications:

Sustaining membership at $10.00 annually; Contributing membership at $30.00 annually; and Founder memberships at from $100.00-$1,000.00 annually.

Are YOU interested enough in the future of ballet to support the Foundation? Ballet stands at the crossroads with a vengeance. Make up YOUR mind where you want it to go.

You can write the Foundation at its local offices, 36 West 44th Street, New York City.

*

VOX BALLET THEATRE

Ballet Theatre comes to the New York City Center on November 19th for an engagement which extends to December 14th. (See PAGE 8 for complete three week program listing).

Lucia Chase and **Oliver Smith** sit at the helm as directors and the company again this season boasts the able artistic administration of **Antony Tudor**, and the musical direction of Max Goberman, with Ben Steinberg as associate conductor. **Dmitri Romanoff** is the company's regisseur and **Margaret Craske** its ballet mistress.

Its complement of stars: **Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia Alonso, John Kriza, Lucia Chase, Dmitri Romanoff** and **Muriel Bentley.**

It has acquired fifteen novices, one of whom, **Jean Sullivan**, is an ex-movie actress.

There have been a few changes since new personnel were listed here last month. Three new dancers were dropped and replaced by **Isabel Mirrow, Dulce Wohner** and **George Tomal.** The others (new) are **Jenny Workman, Jean Sullivan, Virginia Barnes, Karel Williams** and **Arlene Garver**, and Messrs. **Crandall Diehl, Michael Maule, Enrique Martinez, Marvin**

CALENDAR OF EVENTS IN NOVEMBER

(New York City)

November 2	3:30 and 5:30 P.M.	Studio Theatre	Choreographers Workshop
November 2	8:30 P.M.	International Theatre	Iris Mabry
November 9	8:30 P.M.	Ziegfeld Theatre	Harald Kreutzberg
November 10	8:30 P.M.	Metropolitan Opera House	Metropolitan Opera
November 12	8:30 P.M.	City Center	Ballet Society
November 13	2:00 P.M.	American Museum of Natural History	Aldo Cadena, Teresa Zayas, Josefina Garcia and Gustavo Sasa
November 16	3:30 P.M.	92nd Street "Y"	Nina Fonaroff
November 16	8:30 P.M.	Ziegfeld Theatre	Harald Kreutzberg
November 17	8:30 P.M.	92nd Street "Y"	Walter Terry (Lecture-Demonstration)
November 19-30	8:30 P.M.	City Center	Ballet Theatre
November 20	8:30 P.M.	92nd Street "Y"	Naomi Aleh Leaf and Hassia Levy
November 29	8:30 P.M.	Central High School of Needle Trades	Talley Beatty, Nina Fonaroff and group and Yuriko

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At 9:00 P.M.	November 5-6	"El Amor Brujo" and "Devi-Murti"
At 9:00 P.M.	November 12-13	"Gauba's Journey to Paradise" and "El Amor Brujo"
At 9:00 P.M.	November 19-20	"Gauba's Journey to Paradise" and "En La Cueva"
At 9:00 P.M.	November 26-27	"Rama Breaks the Bow" and "En La Cueva"

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An exciting feature of Robert McCahon's Hollywood production of "Dark of the Moon" is the choreography by Demetrios Vilan. Highlighted in the Witches Sabbath are Jane Everett, Margaret Muse and the star of the show, Hurd Hatfield.

Krauter, Peter Gladke, Marc West and **Bill Thompson.**

In preparation are several new works, an untitled ballet for Youskevitch and Alonso by **George Balanchine** to the Tschaikowsky Suite No. 3 for Orchestra; "Summer Day", a pas de deux by Jerome Robbins, with music by Prokofieff and new ballets by Antony Tudor and Agnes de Mille. "Princess Aurora" is to be revived this season as a vehicle for Nora Kaye and Hugh Laing.

*

The **METROPOLITAN OPERA** Association has released statistics on ballet personnel for the season 1947-48. The roster is headed by choreographer **Boris Romanoff,** ballet master **Edward Caton,** premiere danseuse **Marina Svetlova,** premier danseur **Leon Varkas** and guest soloist **Irene Hawthorne.**

Members of the corps ballet are alphabetically listed (26 girls and 10 boys) as follows:

Ammerman, Lorraine
Barashkova, Julia
Bonek, Nina
Buonamassa, Angelina
Engel, Phoebe
Hulova, Emilka
Kantro, Leila
Keane, Audrey
Keeney, Lee
Ludova, Francesca
McClarin, Barbara
Michel, Lola
Minet, Elissa
Morse, Tilda
Mraz, Fiala
Murai, Ilona
Novak, Laura
Ruess, Lorraine
Rupp, Helen
Sanger, Kathryn
Saporta, Elaine
Sawicka, Alexandra
Smithers, Peggy
Tarr, Corrine
Temkin, Alice
Tristani, Evelina

and men dancers, as follows:

Armstrong, Robert
Boothby, Ivan
Carmassi, Josef
Hill, Orrin
Klauser, Karl
Marsi, Robert
Matlock, Harry
Murrill, William
Sarazen, William
Vittucci, Matthew

*

"Why Man Dances" is the name given to the first in a series of lectures to be conducted by New York Herald Tribune dance critic **Walter Terry** in the Dance Laboratory at the 92nd Street "Y". The lecture, given in informal and lively style, concerned the stimuli which lead to dance and dance creation. The lecture was amplified by a demonstration of primitive and contemporary dances by a full-blooded Oklahoma Indian and member of the cast of "Show Boat".

The lectures will take place on Monday evenings at 8:40 P.M. once a month for eight Monday eves. and will be forecast in a monthly calendar by DANCE. The next in the series, dated November 17 is "Dance as Ritual for Religio-Magic Purposes", with accompanying demonstration of ritual dances of several peoples and cultures.

CHOREOGRAPHER'S WORKSHOP

Season of 1947-48

The Choreographers Workshop begins an adventurous second year of monthly recitals with its first recital of the season scheduled for Sunday, November 2, at the Studio Theatre. The Workshop continues under the management of **Trudy Goth,** director and has a staff consisting of **Patricia Newman** and **Atty van den Berg** as associate directors and **Ruth Kaufman** as business and publicity manager.

Promised for the coming year are new works by choreographers **Gertrude Lippincott, Eleanor King, Myra Kinch, Romola James, Henry Schwarze, Trudy Goth, Allan Banks, Atty van den Berg, Jean Houloose, Frank Westbrook, Tony Charmoli, Ann Feris, Alice Temkin, Eleanor Goss** and others.

A welcome feature of the Workshop's program is participation by college groups at its monthly recitals, thereby furnishing creative artists in the colleges with a productive outlet for their works. The November 2nd recital features the dance group of the Jersey State Teachers Col'ege of Montclair, N. J. under the direction of **Mary Jane Hungerford,** Ph. D. Dr. Hungerford is an Associate Editor of DANCE, as well as head of the Dance Division of the Department of Physical Education at Jersey State Teachers College.

The Workshop similarly is the sponsor of a competition among campus choreographers, and the winner will be announced in the December DANCE.

The November 2 recital to be given at the Studio Theatre features the following new works:

"La Promenada" by **Tony Charmoli,** music by J. Morel Campos; "The Cat and the Mouse" by **Carola Goya** in collaboration with Luis Olivares, music by Manuel de Falla; "Comment on Non-Objective" by **Marion Scott,** music by Ada Reif; "One Way Street" by **Danny Daniels,** music by Anita Leonard, and two untitled compositions by **Mary Jane Hungerford,** composed for dance group from Jersey State Teachers College.

The address of the Choreographers Workshop is 471 Park Avenue New York City.

* * *

SAN FRANCISCO BALLET GALA

November 11 and 12 will mark the gala opening of the Art Commission of the City of San Francisco's 1947-48 series of events at the War Memorial Opera House. The occasion marks the debut of the new San Francisco Civic Ballet, some fifty strong; it will see the debut of at least five new works, two of them world premieres.

There will be guest appearances by **Alicia Markova, Anton Dolin** and their company in a new version of "Giselle", danced by Markova,

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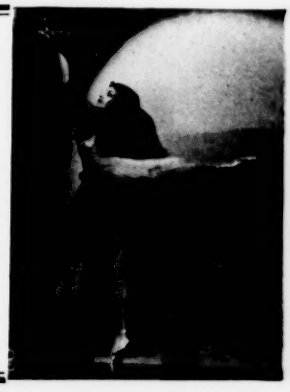

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When the Ballet Rambert visited San Francisco a few weeks ago on route to Australia, it was toasted by Frisco's friends of ballet at a party which is pictured here. Above, four members of the Ballet Rambert beam at each other and at the camera. Their names are neatly inscribed on a cardboard ticket attached to each individual's bib. Visible tickets say that the seated individuals are Enid Owen and Barbara Grimes. Below: Mrs. Irving Deakin, Marie Rambert, two members of the company and (on the right) Irving Deakin break it up to pose for picture. Oh, Mr. Deakin, isn't the attitude a bit Napoleonic?

Benson of San Francisco

with Dolin as Albrecht and San Francisco's own **Jocelyn Vollmar** as Myrthe. This new Giselle is to be staged by Dolin.

Adolph Bolm has been engaged by the SFCB to create a new (untitled) work for the opening. Programmes also include first S.F. performances of new Nijinska and Dolin works, recently viewed at the Metropolitan Opera House season of the Markova-Dolin Company ("Fantasia" of Nijinska; "Lady of the Camellias" of Dolin). Also on view will be **Rosella Hightower's** maiden choreographic opus, with a score based on Rossini melodies, arranged by conductor Robert Zeller, entitled "King Henry VIII". At least, this version of Henry is the one staged by **James Starbuck** and not Miss Hightower, who has been resident with the Grand Ballet de Monte Carlo in France for five months or so. In this connection, it is interesting to note that **Russell Hartley,** San Francisco painter and designer has costumed Henry.

*

Apropos of **Russell Hartley,** he is the guiding genius behind the arangement and exhibition at the Modern Ballet Center's exhibit of costume designs and decors of ballet to be seen in San Francisco this month. The exhibit will display the designs for the Markova-Dolin "Lady of the Camellias", "Fantasia", and "Henry VIII", as well as **Albert Colt's** designs for "Graziana".

*

Billie Kirpich, sole delegate of American dance to the now historic World Youth Festival held at Prague the summer of 1947 returned to America with a literary and photographic record of grand proportions and with emotions mixed with hope and chagrin, the chagrin that American should have missed the bus in a cultural affair of such scope, the hope that we may catch the bus the next time.

There is a concerted movement by prominent individuals in the dance field to organize for the next event of this kind, and to this end a committee, which for lack of a better word, we shall label the Continuation of the Dance Committee of the World Youth Festival met October 17 at the studio of the New Dance Group for discussion and concrete planning, at which were present the aforesaid Miss Kirpich, **John Martin** of the New York Times, **Walter Terry** of the New York Herald-Tribune, and dancers **Si-Lan Chen, Sadi Guerard** and **Shirley Clarke.**

This committee, with Walter Terry acting as Temporary Chairman and Shirley Clarke as Secretary, decided to hold an open meeting at a yet unscheduled date, in order to make available to the American public a report and exhibit of the Prague Festival. The exhibit is to be arranged by the committee and the report to be made by Billie Kirpich.

The committee proposes to put a cross-section of American dancers the setting up of a national organization of dancers interested in cultural exchange with dancers in other countries.

Readers desirous for further information should write **Shirley Clarke, 336 Central Park West, New York City.**

*

Oh, What a Beautiful Mornin'!

Claire Pasch, who dances Laurey in the national touring company of Oklahoma! was recently wed to **Robert Early,** actor and singer in the same show. It's okay with them if people will say they're in love. They are also quoted as declaring that the great dream of their life is to have a horse ranch. Hi-yo Silver!

*

RCA VICTOR has issued a recording of **Leonard Bernstein's "Facsimile",** subtitled "A Choreographic Essay" in two 12" records, listed at $2.85. This score, which Mr. Bernstein himself has laballed "Neurotic" crept into

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the very essence of the ballet arranged by **Jerome Robbins** for Ballet Theatre's production by the same name. Mr. Bernstein himself conducts and the recordings have been beautifully achieved.

*

The Avant-Garde films of **Maya Deren,** which have won awards at the recent film festivals in Brussels and Cannes got another showing in New York on October 28 and 29 at the Provincetown Playhouse. Miss Deren is currently in Haiti, engaged in recording for film the ritual dances of the interior, a project on which she is accompanied only by her equipment.

*

Again a wisp of smoke from the smouldering rumours of several seasons to the effect that the **Ballet Russe de Monte Carlo** will sponsor a new **ballet school** under the joint direction of **Serge Denham, Alexandra Danilova** and **Frederic Franklin** to be situated in the City Center office space of the company. Interesting, if true.

*

Helen Tamiris is engaged in creating dances for the new **Deanna Durbin** movie, the film version of "Up in Central Park", which she created for musical comedy two years ago. It is Tamiris' intention to create dance as an integral part of the plot, rather than as meaningless divertissement, to achieve a genuine form of cinedance.

*

Recent Radio City Music Hall production of "American Beauties" a spectacle staged by Florence Rogge was punctuated by a delightful divertissement in the Victorian manner, danced by a quintette composed of **Bettina Dearborn, Joan Lyons, Rabana Hasburgh, Leila Crabtree and Almerinda Drago.**

*

Mignon Dallet, for many years familiar to dancers, for whom they auditioned at the Music Hall, has retired from active service to perform as housewife exclusively. Mignon was **Florence Rogge's** first lieutenant and prime minister. Mignon's farewell party was a gay backstage affair, replete with ice cream and coca cola (when given a choice of liquor or food at parties, have you ever noticed how dancers will make a beeline for food!).

*

MONTE CARLO BALLET RUSSE in Railroad SMASHUP

Somewhere between Grand Rapids, Mich. and Dayton, Ohio, the Ballet Russe de Monte Carlo was asleep in its coach at 12:30 a.m. when the train which bore it crashed headlong into a gravel-filled bulldozer at a level crossing, leaped its tracks, plunged two coaches over an embankment and took the lives of three persons.

The third coach, containing personnel of the company, remained standing on the tracks, as if by a miracle. In the words of a company member correspondent, "there was an indescribable sound of steel wrenching, preceded by two terrible collisions and then—our coach miraculously stood still. . . . A cascade of baggage hit **Yvonne Chouteau's** head (no scars, no wounds inflicted), one of the musician's broke a rib and another was badly shocked, but worst, **Harding Dorn** met with a serious injury to his back. (Dorn suffered a wrenched back and broken ribs; will spend the next two months in a hospital). . . . **Leon Danielian,** with great presence of mind, organized a baggage removal party and managed it so efficiently that even a tiny nail file was retrieved from under a seat. . . . By 2:15 a.m. all except the four injured were in another train on their way to Dayton."

Friends of Harding Dorn who wish to convey their condolences may write him in care of DANCE. Their communications will be forwarded .

Wanderlust, wandering feet and whatnot have lead dancer LILLIAN MOORE, former soloist with the Metropolitan Opera Company, to some far corners of the world in the last two years. Now on tour in Occupied Germany with a U.S.O. troupe, she pauses at Coburg Castle under the statue of a mounted granite Diana to rest. She is the author of the current story on Harald Kreutzberg in this issue. Look at the other Lillian — on the beach at Saipan in 1945 when she toured there shortly after the end of the war with the U.S.O. She looks happy in both places. No moral inferred.

*

Dick Reed, ex-Ballettheatreite, now a member of the Ballets des Champs Elysees, appeared early in October in Berlin on vacation, after a September season in Venice with the company.

*

Hanya Holm spoke to Germany by short wave last month under the auspices of Special Services Division of the U. S. Army. These cultural talks are part of a broad program of reorientation of the German-in-the-street. Miss Holm spoke fluently on what she found in American dance when she came here some fourteen years ago, and of her individual point of departure from that time to the present.

*

It is not generally know that **Edward Caton** requested the management of the Ballet Russe de Monte Carlo to withdraw his latest choreographic opus "Lola Montez" from its repertory, immediately after its first performance in September. To date, Lola is still in the repertory against Caton's expressed wish.

*

Lillian Moore, on tour with a unit of the Special Services Division of the U. S. Army in Germany, danced in recital at the Berlin Staatsoper on September 27 by request of the management, in a special gala given by the combined forces of the French, British, Russians and Americans.

Quoting from Miss Moore's dispatch:

". . . Berlin has two major dance companies, the Straatsoper ballet, directed by Mme. **Tatiana Gsovsky** (who was Vera Zorina's teacher 20 years ago) and the ballet of the Stadtische Oper, directed by Jens Keith. Ballet evenings are given at each theatre about once a fortnight. At the Stadtische Oper, they have been giving Richard Strauss' "Legend of Joseph", with choreography by Keith. The principal dancers are Lilo Herbeth, Liselotte Koster, Eddy Albertini, Gabor Orban, Margo Ufer, Rita Jaunzems and Keith himself. . . . At the Staatsoper they had a ballet premiere on September 17 (the day after we left Berlin, worse luck!) Two new works (new to the Staatsoper, that is) were given: Debussy's "Le Apres-Midi d'un Faune" and Granados' "Goyescas". Ravel's "Bolero" completed the bill. Mme. Gsovsky did the choreography for all three.'

Miss Moore heard a great deal in several hours conversation with Mme. Gsovsky about the difficulties of putting on classic ballet in Berlin, sans toe shoes, which are still unobtainable in Berlin (the carloads promised from Moscow never arrived). It was Miss Moore's opinion that American dancers are far better trained technically and our choreography advanced far beyond the German classic boundaries.

*

Late advices from the Palais de Chaillot in Paris, where the Original Ballet Russe of Colonel Wassily de Basil is entrenched, reveal that the company's itinerary after Paris includes such jumping off places as Brussels, then Switzerland and Spain.

*

The rigours of the Roman winter hold no terror for Columbia Pictures' **Marc Platt** since he has with cunning and no malice aforethought provided himself with several suits of long winter underwear to take with him to Rome.

Marc breezed through New York late in October on his way to Rome to appear with **Milada Mladova** in Columbia's "The Eternal Melody", an adaption of the Puccini opera "La Boheme" which is in production by Gregor Rabinovitch at the Titanus Studios in Rome. Why Rome? La Vie de Boheme somehow always seemed to belong to Paris. Never mind us, Columbia.

This picture reunites Platt and Mladova for

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the first time since they both departed the Ballet Russe de Monte Carlo for Hollywood.

*

Lou Walter's Harem, a garish version of Mahomet's paradise, designed to conform to the not too exacting Broadway taste, was fortunate in being the scene of Jack Cole's second excursion this year into the bistro beat, thereby raising this Broadway arena to the level of a concert stage. Cole's company, consisting of six ultra-disciplined, attractive, and technically accomplished dancers, three girls and three boys, stampede their way through a turgid two hour show with Cole variations of Natya-crossed-with-Cole and contemporary, lightning-paced variations of the jump and the blues. Cole himself may be described, for lack of a better word, as a sensation.

Jack Cole announces that his five year exile in Hollywood is over, that he will produce no more dances for films for the present, that he has uncatalogued plans for the near future, some of which may materialize in the form of choreography for a forthcoming musical called **"Bonanza Bound"** and a possible **"Ziegfeld Follies".** His permanent home is in Hollywood and so he may absent himself from New York at intervals, in spite of his desire to remain on the scene.

*

Overheard in Hanya Holm's class at the American Theatre Wing School:

Dancer (during a workout) "Ouch! I can't stand it any more."

H.H. (all sympathy) "Very well, dear. Sit it, but **do** it!"

*

DANCE'S Theatre Design Editor and costume consultant **Alfred Stern** is off to Reading, Pa. where he has been named resident director of the Reading Bicentennial. Tentative plans include a huge historical music and dance spectacle dramatizing the colorful Pennsylvania Dutch background of Reading and its environs.

Stern is no stranger to promethean spectacle of this kind. Last year he served in the same capacity for the Detroit Automotive Golden Jubilee, a highlight of which was "Song of our City", a pageant with a cast of 800 for which **Anna Sokolow** did the choreography.

Detroit dancers who participated in this folk drama have banded together since to form a permant semi-professional company.

There are little theatre groups in almost every sizable American community, Stern points out. Such community celebrations as the Detroit Jubilee or the Reading Bicentennial often afford local dancers the opportunity and motivation to organize along similar lines.

*

The other half of **DANCE's** Theatre Design department, **Morton Haack,** who collaborates with Alfred Stern on our monthly costume design department, is doing costumes for two Broadway shows. The topical musical revue **"Make Mine Manhattan"** staged by Hassard Short, with choreography by **Lee Sherman,** and the Ryerson and Clements comedy "Strange Bedfellows" will both have costumes by the talented designer who came here from Hollywood scarecly six months ago.

*

MORE QUOTES

For that tired feeling at the thither end of the class, remember what **Nijinski** said about leaps: "All you have to do is get up in the air and stay there."

*

Gertrude Lippincott continues her Fall concert season with two programs, the first of which will be presented at **Superior State Teachers College** in **Wisconsin** on **November 12.** Featured will be "Pavane", a new work, with music especially composed by Ralph Gilbert and costume by Julie Boutell. The second program will be given on **December 9** at **Hamline University** in **St. Paul** where Miss Lippincott is Artist-in-Residence for the Fall term. From her repertoire, she will present "Burdensome Blues" (Norman Lloyd) with words by Carl Sandburg and W. H. Auden, "Ki Yippee Yay" (Horst) and "This Is The Passing" to a poem by e. e. cummings. Among the new dances will be "Pastorale" to the music of Francis Poulenc, costume by Eileen Holding and "Three Indecisions" with music by Lionel Nowack and costume by Bernice Lehman.

*

Asadata Dafora, choreographer and exponent of purely African dances, appeared at Kaufmann Hall of the 92nd Street "Y" on October 22 and 23. His recital marks the beginning of the concert year at the "Y" and from the look of things, it was an auspicious start.

*

The school of Jewish Studies, which has in the past arranged some very exciting evenings relevant to phases of Jewish and Hebraic cultural life, has made arrangements for a **Jewish Dance Festival** which will embrace five aspects of this national dance, such as **Palestinian, Folk Dances of Eastern European Jewry, Chassidic, modern interpretative and dances of the Jewish Theatre.**

Among the participating artists are **Fred Berk, Katya Delakova, Hadassah, Lillian Shapiro and Anna Sokolow.**

The Festival takes place on Saturday, December 13 at Hunter College Assembly Hall. Tickets are obtainable through the offices of the School at **13 Astor Place,** New York City.

*

Calypso Joe and his partner, the "mopsey" beautiful, Cocote, accomplished Trinidad dancers, are in evidence on the West Coast this month, having been on view on October 30 in a Calypso Carnival at the Philharmonic Auditorium.

We hate to point but this Calypso Joe bears a striking resemblance to one **Bill Matons** we used to see with the Humphrey-Weidman company of some years back. He looks like him, he smells like him, he sounds like him; if he isn't Bill Matons, we'll eat his straw hat, with or without garnish.

An AVEDON fast action photo of Allyn McLerie and John Butler in performance. This team appears currently at the Cotillion Room of the Hotel Pierre in dances in the modern idiom for popular consumption (this you have to see) and they are a notch above the usual night club fare. The blur on the left is Miss McLerie (they tell us). Miss McLerie was last seen in "On the Town". Mr. Butler was recently a featured dancer with the Martha Graham company, and has danced the role of "Curly" in "Oklahoma!" Both are pupils of Martha Graham, Hanya Holm and Agnes de Mille.

Richard Avedon

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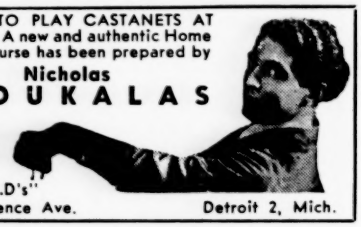

CLASSROOM and CAMPUS

The Fall-Winter schedule of the **Fokine Ballet School** in Carnegie Hall includes a curriculum of ballet, toe, adagio, classic variations and character dances, which will be taught by a distinguished faculty composed of **Vitale Fokine, Mme. Tatiana Piankova, Paul Haakon, Todd Bolender and Christine Fokine.**

*

The **Shurman School of Dance,** resident in Carnegie Hall, announces an addition to its faculty in the person of **Billy Quinn,** well-known dancer and tap teacher. Mr. Quinn is holding special classes in tap and musical comedy techniques. He has coached a great number of Broadway stars for both stage and screen. His permanent headquarters will be the Shurman School. . . . A student of the Shurman School, by name, **Fred Knarr,** has joined "Toplitsky of Notre Dame", now appearing in St. Louis.

*

Opening the season of 1947-48, the **Hanya Holm School** offers classes in technique and composition to adults and children under the direction of a faculty composed of **Hanya Holm, Alwin Nikolais, Maxine Munt, Florita Raup and Oliver Kostock.**

*

For the season 1947-48 the **Martha Graham Dance School** announces a broad and inclusive curriculum, as follows:

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The faculty for curriculum 1 is composed of **Martha Graham, Erick Hawkins, Yuriko, Ethel Winter, Helen McGehee and Pearl Lang;** for curriculum 2 of **Louis Horst and Nina Fonaroff;** for curriculum 3 of **Cecil Smith;** for curriculum 4 of **Louis Horst;** for curriculum 5 of **Erick Hawkins.**

*

"Basic Principles of Art" is a course instituted at the Martha Graham Dance School under the direction of **Cecil Smith,** Associate Editor of Theatre Arts Magazine, music and dance critic of the New Republic, long associated with the arts in theatre, classroom and the arena of publication.

Miss Graham is of the belief that this course represents an important and original development in dance education, specifically that it will help direct technique into logical and effective channels and enable observers to evaluate dance performances with greater understanding. Lectures by Mr. Smith and guest speakers constitute the course. Lectures will deal impartially with all dance, modern and ballet, and will not be confined to the style of dancing evolved by Miss Graham herself.

LONDON

Ram Gopal, greatest of all Indian dancers seen in Europe before the war, is to give a series of performances in London during November. Mr. Gopal also plans a series of lecture demonstrations.

Mr. Vivian Davies, general secretary of the influential Imperial Society of Teachers of Dancing, estimates that the order of popularity in British ballrooms this winter will be, waltz, foxtrot, tango, quickstep. These four have headed the popularity list for a long time but are now being challenged by Latin American dances like the samba which is described as "a get-together dance that is easy to learn." "Any good dancer can go on the floor and samba after three lessons," Mr. Davies claims.

*

The two new ballets premiered in London on September 11 and 12 by Colonel de Basil's Original Ballet Russe reiterated the Colonel's policy of "ending on a new note" but seemed unlikely to attract spectacular advance bookings for any return visit. Both works, "Silver Birch" and "Piccoli" are by **Boris Kniaseff,** the distinguished Paris teacher.

*

The big news of the past month in London has been that **Victor Gsovsky** has started to teach at 26 West Street, that landmark of English dance. This betokens an event of promise, especially for English male dancers, who have not had a really great teacher in England for men since **Nicolas Legat** died . . . **Sigurd Leeder,** as reported in DANCE recently, also has opened a London school and will teach dance in the central European style. . . . Shooting of the ballet sequences for "Red Shoes" is going forward since the return of **Robert Helpmann** who was out for a well deserved fortnight's holiday. . . . The International Ballet of **Mona Inglesby** broke new ground when it appeared recently in one of the giant cinemas of a London suburb. In view of the government's policy with respect to films, which may close down most movie houses, this foray by a ballet company looks like an interesting experiment.

*

WARSAW

The **Saddler Wells** Company were a smash hit, according to reliable sources, in spite of every form of obstruction, open and otherwise from the authorities, who cut the season from eight days to four. Every performance was packed and everyone, but especially **Margot Fonteyn,** was cheered to an echo. She had a terrific personal success, and this is saying something, as luminaries of the Soviet ballet are frequently in Warsaw on display.

*

PARIS

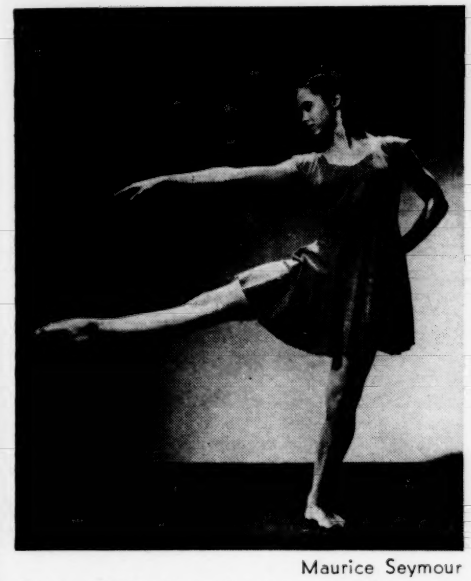
Baird Hastings, former editor of "Dance Index", has settled in Paris for the winter and has made the Archives of the Dance his headquarters. In that building he is producing dance programs with such well known artists as Nyota-Inyoka, who gave several evenings of Hindu dances during September and October, in stage sets designed by Ray Wisniewsky, a war veteran like Mr. Hastings; **Mary Jane Shea,** who is choreographer of the Chatelet Theatre and who will present classic dances. In addition Mr. Hastings will arrange expositions of paintings in which the dance is the inspiration.

Ballets planned for the Paris Opera this season will include "Mirage" by Henri Sauguet, in sets by Cassandre, "The Wandering Knight" by Jacques Ibert, "The Birth of Colors" by Arthur Honnegger, "The Big Bowl" by Barlow and a dance interpretation of the famous book for children, "Les Malheurs de Sophie" by Mme. de Ségur, arranged by Jean Francais.

At the Opera Comique, five new works are to be created: "Young Girls" by Reynaldo Hahn, "Orphée" by Oliver Messiaen, a choreographic version of "The Ballad of Reading Gaol" by Jacques Ibert, "Voyages" by Charles Koechlin and "A Spring Day" by Darius Milhaud.

Colonel de Basil's Original Ballet Russe (subtitled "The Company of 100") gave eight performances at the Palais de Chaillot from October 7th to 17, and will probably remain as long as the box office warrants.

The long heralded return of **Serge Lifar** to the Paris Opera was scheduled for September 24. The house was sold out, the ballet being "Le Baiser de la Fee". At the last moment, the stage hands went on strike, refusing to place scenery if Lifar was to dance. The management was obliged to refund over half a million francs as a disgruntled dance-loving public filed out of the Opera House. The next



Maurice Seymour

Betta Striegler, dancing currently in the Chicago cast of "Carousel" in the role made famous by Bambi Linn.

day the corps de ballet, which has always been loyal to Lifar, announced that it would not dance again unless Lifar was ballet master. The frantic administrator, M. Hirsch, is said to have reached a compromise, and the stage hands, "in the interest of the public" have agreed to allow Lifar to come back.

*

The story is being told in the French press of a young English girl, according to some a

Tatiana Bechenova and Kenneth MacKenzie, both alumni of the Original Ballet Russe, are now dancing on tour with "Carousel". Above, The Hornpipe from "Carousel". MacKenzie also dances the male lead in the 2nd act ballet and is ballet master of the company.

Maurice Seymour

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COMING . . . in the DECEMBER

Dance

The BALLETOPHILE **reveals a FANNY ELSSLER so far unknown to the dance lover — a column by George Chaffee.**

GALINA ULANOVA

by reputation the greatest living Russian ballerina, writes exclusively for DANCE and the American dancer about the classic dance in the Russia of today.

THE ROYAL DANISH BALLET IN RECENT YEARS

Some informative notes on a little known corner of the ballet world by correspondent Baird Hastings, who visited the Danish capitol during the Copenhagen festival.

BALLET THEATRE in pictures — Musical Comedy dance in pictures — CUBAN RITUAL DANCE in pictures — New FILMS in pictures — Reviews of the current dance season and newly published dance literature — Exclusive, stories by Ann Barzel on Hugh Laing; by Walter E. Owen on Norma Vance — and — monthly ballroom and costume design articles — special DANCE features.

fervent admirer of **Yvette Chauvire,** according to others an admirer of Lifar, who walked across France from the English Channel coast to Vichy to see the Monte Carlo ballets. Arriving without any funds, she was adopted by the troupe, who got her free seats, paid for her meals and room, and bought her a ticket home.

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Violet Bache, an American dancer who came to Paris in 1936 from Broadway's International Casino and starred at the Bal Tabarin, died in Paris in August following a long illness brought on by internment by the Nazis at Vittel; she was buried in Montmartre in the presence of many dancers from Paris theatres.

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MEXICO CITY

Katherine Dunham and her troupe, after an engagement of several weeks at Ciro's are off to Hollywood to work in a picture with **Yvonne de Carlo. Joaquin Perez Fernandez** has closed at the Fabregas after a season of several weeks in Spanish and Indian folkdances. . . . **Anton Dolin,** before leaving for New York, admitted that he and **Alicia Markova** are seriously considering an offer from a local film company to return at Christmas time to make a picture. It is hoped that this will mean also a few performances at the Bellas Artes. . . . The past couple of months have been rich indeed. By far the most important event was the premiere of Dolin's first new ballet in three years. . . . "Camille" is an exquisite piece of work and deserved a better supporting program than the local company's "Feria", which premiered the same evening. Markova is a perfect Camille, and her own personal quality, with Dolin's fine choreography, make her a very convincing one. . . . The local company's "Feria", which followed, was rather a let-down after "Camille". "Feria", which was written by Martin Luis Guzman, manager of the Ballet de Mexico, is slight, and Nellie Campobello's choreography is amateurish. The rather lovely Indian dances, in good costumes, which were the meat of the show, were spoiled by sloppy staging and bad grouping. Even Dolin, in false mustache and a charro costume, dancing the jarabe tapatio, could not save it. . . . At the Folies Bergere, Mexico's old variety house, **Tona la Negra,** the perennial local favorite, who makes the rumba and bamba something straight out of the jungle, is on view. Tona has been famous in Mexico for twenty years, but she is still worth talking about — and seeing.

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CHICAGO

Over a year ago **Ruthanna Boris** had two lovely new tutus made, a white one for the dance of the Queen of the Snowflakes in "The Nutcracker", and a lacy pink one for the Sugar Plum Fairy in the same ballet. But something always happened to delay Miss Boris' debut in these roles, and the costumes toured the country in their tissue paper wrappings. Last year it was an injury to her knee that prevented her appearing in the coveted part, as planned for the New York season. This Fall, partner **Leon Danielian** hurt his hand and again the debut was postponed. Then, one Monday night in Chicago, **Krassovska,** who was scheduled to dance "Nutcracker", developed a backache. In typical Russian ballet rush, Boris and Danielian were rehearsed, the new costumes were unpacked and that night Chicago witnessed a thrilling debut of the two artists in the stellar roles. . . . New York missed something pretty wonderful when Danielian was unable to dance there most of the Fall season. He is dancing better than ever, really a top-of-the-ladder classical dancer. . . . **Maurice Seymour's** handsome book of 101 ballet photographs was published on October 24 by Pelligrini and Cudahy, the new, very deluxe publishing house. . . . For the first time since it opened some thirteen years ago, the Palmer House's Empire Room has no Abbott Girls adorning its floor show. **Merriell Abbott,** who now produces shows for all the Hilton Hotel supper rooms, has sent her current troupe on tour, but they are sorely missed in the home spot. . . . The **Jimmy Payne** Dance Group gave a program of dances based on African legend, ritual and chants on October 10 and 11. Mr. Payne teaches tap dancing when not working with his concert group, and if we know dance business, it is the tap chore that makes the serious work with the group possible. . . . **Fox-Hole Ballet** with **Grant Mouradoff** at its head played several midwestern dates in October, including Springfield, Ill. The troupe included **Rosa Rolland, Peggy Smithers, Ada Pourmel** and **Zoya Leporska.**

Constantine

Mr. and Mrs. Werner Gebauer (Viola Essen) give their offspring Ronald Stephan Pierpont (!) a bottle to keep him quiet long enough to have his picture taken.

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SAN FRANCISCO

It was a festival and not an exhibit when the Chang International Folk Dancers opened the doors of the huge San Francisco Civic Auditorium to the Folk Dance Federation of California. The Federation consists of a hundred groups throughout the State, with 8,000 active members. Our forefathers must have relaxed in a rather vigorous manner at their social gatherings, if the exclamation of an aged lady who saw the current show, is to be believed. When the movement that covered the entire ground floor surged forward, ending in whirlpools of fast turns, she jumped up and cried, "Look, just what I was reared on back in Nebraska!" . . . The Modern Ballet Center will be hosts to a Gallery Show honoring the Markova-Dolin group. The exhibit opens the second week in November, to run a month, displaying original costume designs and plates of "Lady of the Camelias", "King Henry VIII" and "Ballerina". . . . **Andrew Hansen,** member of the Modern Ballet Center, is compiling some interesting and encouraging material on the therapeutic value of dance while he teaches at the Lucinda Weeks School, a charitable institution for mentally and physically handicapped children. . . . **Ray and Naldi** dancing brilliantly at the Palace Hotel. . . . **Inesita** opened the 1947-48 International Dance Series at the Marines' Memorial Theatre, October 9 in "A Night in Granada".

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MONTREAL

Les Compagnons of Montreal are a theatrical group who show a good example in their attitude towards dance forms. The company has frequent classes in movement and elementary dance, with some of the roles in their productions played by actors in ballet shoes. Incidental dances appropriate to the action are therefore often performed by the actors themselves, rather than adding dancers for small appearances. The company has found its interest in dance and attendant choreographers and dance coaches of great use, and attribute this training as one of the elements of their success, which includes the recent first award of the Bessborough Trophy in the Dominion Drama Festival. Other repertory companies please copy. . . . Stars of the Paris Opera, after some confusion and managerial upheavals, finally arrived in Canada for a series of performances, with the same group of six dancers, **Serge Peretti, Marianne Ivanoff, Roger Fenonjois, Lolita Parent** and **Daniel Seillier,** who have been around Latin America these many months. In Canada they are getting longer engagements than the Markova-Dolin troupe which follows later in the season.

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